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AMERICANA GERMANICA

FRIEDRICH SCHILLER IN AMERICA

A CONTRIBUTION TO THE LITERATURE
OF
THE POET'S CENTENARY, 1905

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AMERICANA GERMANICA PRESS

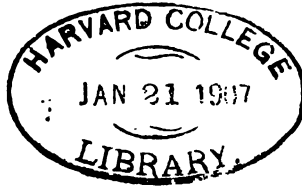
PHILADELPHIA

(Reprinted from *German American Annals*, Vol. III.)

1905

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1905



PREFACE.

SCOPE.—The purpose of the following study is twofold. First, an effort has been made to present a bibliography of such literary material bearing on the life and work of Friedrich Schiller as was published, in book or pamphlet form, in the United States, to the end of the year 1859, including, as well, the few things that happen to have the American imprint of this period, although actually products of a foreign press. And, secondly, this bibliographical list proper has been preceded by a chronological treatment of its items, designed to throw light upon the early study of Schiller, and, incidentally, of German literature in general, in this country, so as to reflect the growth of Schiller interest and sentiment, which seems to have reached a certain culmination in the celebration of the centenary of the poet's birth, in 1859.

In the preparation of this work, certain limitations have, necessarily and advantageously, been imposed. Thus, for obvious reasons, no merely general books of reference, such as encyclopedias or national histories, have been included; nor have the numerous quasi-literary almanacs and common school readers been accorded a place. Moreover, sundry passing references to Schiller—perhaps of but a few lines—to be found, here and there, in books of travel, correspondence, essays, and the like, being of little or no significance, are, naturally, also excluded from notice.¹

The plan necessarily comprehends the cataloguing of later distinct editions and reprints of the poet's works proper; but all other entries, it will be noted,—volumes containing biographical matter or translations from Schiller incorporated with other material,—appear only in their original editions. Considering the scope of the present treatment, it is evident

¹Thus, the scant references to Schiller in the works of Emerson and Lowell do not warrant special treatment.

that any other course would have led into a veritable bibliographical labyrinth, without materially enhancing the value of this study.

LITERATURE ON THE SUBJECT.—Some years ago, an article entitled *Goethe in Amerika*, accompanied by bibliographical lists, was written by Professor Horatio S. White,² and this work has been supplemented by Dr. Eugene Oswald.³ Their contributions cover, to be sure, many items that pertain, as well, to Schiller. For the early period, i. e. before 1826, the departments of Drama and Fiction have been quite fully treated by Professor Frederick H. Wilkens in his study of the "Early Influence of German Literature in America."⁴ Finally, an anonymous contributor on Schiller to the *Literary World*,⁵ in his so-called "Collections toward a Bibliography," included a rough list of about fifty publications that had appeared in this country. The few other attempts that have been made to enumerate general German works and translations printed in the United States during this period, hardly merit special notice in this place.⁶ Such material as there is, therefore, constitutes but a meagre source of information for the subject in hand.

METHODS.—The field of work has been, then, comparatively unexplored. And this fact must serve to explain and palliate such sins of omission as are almost necessarily inevitable in an initial study of this kind, when the records are so

¹ *Goethe-Jahrbuch*, Vols. IV-XII (1883-91); cf., especially, V, 219-256.

² *Die Neueren Sprachen*, VII, 313-347, 404-418 (Aug.-Oct., 1899).

⁴ *Americana Germanica*, III, No. 2, 103-205 (1899).

⁵ XV, 228-230 (July, 1884).

⁶ Cf., however, *Der Deutsche Pionier*, II, 114-119 (June, 1870); V, 311-317 (Dec., 1873).—Pratt Institute Library School. *Schiller. (Lectures on General Literature.* No. 18. Brooklyn, 1893-4).—Carl Knortz, *Ueber den Einfluss u. das Studium der d. Litt. in Amerika.* Glarus u. Leip. [1896].—Gustav Körner, *Das deutsche Element in d. V. S. v. Nordamerika, 1818-48.* Cincinnati, 1880.—Ernest Steiger, *Deutscher Buchhandel u. Presse u. der Nachdruck deutscher Bücher in Nord-Amerika.* N. Y., 1869.

woefully inadequate. At the same time, every effort has been made to approximate exhaustiveness. And some statement of the methods pursued will best be added.

Mr. A. Growoll's *Book-Trade Bibliography in the United States in the XIXth Century*⁷ contains a valuable list of those books and periodicals which aimed to ascertain and print the titles of new American publications; and the more pertinent references therein enumerated have been consulted. Furthermore, S. Austin Allibone's *A Critical Dictionary of English Literature and British and American Authors*, etc.,⁸ has rendered invaluable aid. It is mainly from these sources and those previously mentioned—*not* from the so-called bibliographies of Schiller!—that the following list has been compiled. Altogether, some hundred odd records have each contributed a little; but any investigation of this sort only serves to emphasize the fatal incompleteness of our bibliographical data for this period.⁹

Most importance is, therefore, attached to the help rendered by the libraries, in which the book-notices previously obtained were verified and supplemented. The admirable collection in the Boston Public Library provided the very foundation for this study; but very material aid was derived from the libraries in Cambridge, New York, Philadelphia, Washington, and Baltimore. Moreover, the *Königliche Bibliothek* and the *Universitäts-Bibliothek*, in Berlin, the *Goethe-Schiller Archiv*, in Weimar, and the British Museum, were likewise visited. And finally, letters were addressed to the librarians of still other institutions and to publishers, of whom several contributed helpful information.

The work necessarily includes such translations from Schiller's poetry as appeared in books or pamphlets. As these could not be traced by the methods adaptable to some

⁷New York, 1898.

⁸Philadelphia, 1870-1, 1891.

⁹Unfortunately, the monumental work of Charles Evans, *American Bibliography*, Chicago, 1903, covers only the period of 1639-1729, in this first volume.

other titles in the list, it was decided to examine the whole collection of American anthologies and editions of poetry at the Astor Library, New York City. That was accordingly done, and the results of this work were supplemented by a similar examination of the splendid collection of anthologies, gift-books, year-books, and the like, numbering nearly twelve hundred of the six to seven thousand volumes comprising the C. Fiske Harris Library at Brown University. In the same way, some six thousand volumes of essays and miscellaneous literature of that sort at the Library of Congress were examined. Since it is clearly out of the question to do more than make a careful search through such representative collections, the possibility of omissions cannot be altogether eliminated. And this possibility is greatest in the case of reprints of English publications, which are nowhere gathered together, like the original American editions. No attempt has been made, be it added, to include here any original poetry that might readily be proved to be under the influence of Schiller, such as, for example, Longfellow's "Building of the Ship," unless, indeed, Schiller himself be the theme of the poem (cf. Nos. 60, 65, 84, 132), or the imitation be avowed by the author (cf. Nos. 68, 105).

MAGAZINE ARTICLES.—It will be observed that magazine articles form no essential part of this study. At the same time, it was found desirable, in order to throw more light upon prevailing views, to make reference to the numerous periodical contributions on German subjects that belong to the period chosen. These make no pretension, however, to completeness and are of altogether secondary importance. For many of them acknowledgment must be made to Dr. Edward Z. Davis, Instructor in German at the University of Pennsylvania, whose first volume upon this phase of German American literature is now in print.

BIOGRAPHICAL DATA AND BIBLIOGRAPHICAL DETAILS.—It has seemed advisable to add very brief, or even most

meagre, biographical facts, in connection with each writer whose name appears in the bibliographical list, unless the name is one universally known. In a few instances, however, it has been impossible to obtain even such scant information. The list itself forms the second part; and it is followed by a few minor items that did not justify insertion among the others, and by an index of names. Care has been taken to reproduce the exact title and to give the pagination and the size of the volume with uniformity and accuracy.¹⁰

ACKNOWLEDGMENTS.—It is a pleasure to acknowledge the uniform courtesy of the officers at the many libraries visited, and especially at the University of Pennsylvania. Dr. Walter F. Koenig and Mr. Charles Martel, of the Library of Congress, have been particularly untiring in extending every aid and offering every facility. Thanks are also due Mr. Richard E. Helbig, of the Lenox Library, for many helpful suggestions; to Mr. L. S. Judd, Assistant Librarian, and Mr. C. H. A. Bjerregaard, for simplifying my labors at the Astor Library; and to Geh. Hofrat Prof. Dr. Suphan, for access to the Schiller Centenary Collection in the Goethe-Schiller Archives. Professor Frederick H. Wilkens kindly gave information as to the whereabouts of No. 51; and L. P. Hennigshausen, Esq., of Baltimore, obtained for me a copy of No. 147. Mr. Joseph Morwitz, editor of the *German Demokrat*, Philadelphia, Dr. John L. Haney, of the Central High School, Philadelphia, and Mr. R. Koradi, Swiss Consul in that city, as well as several others, have unhesitatingly answered troublesome inquiries. Indebtedness to Dr. Davis has already been acknowledged. And, finally, special acknowledgments must be made to Professor Marion D. Learned, to whom the inception of this study is due. He has repeatedly given timely aid and encouragement, and has taken the trouble to read the manuscript and assist with its publication.

¹⁰This system of measurement has been followed: 4°, 30 cm. +; 8°, 25-30 cm.; 12°, 20-25 cm.; 16°, 17.5-20 cm.; 24°, 15-17.5 cm.; 32°, 12.5-15 cm.—For works listed, but not found, see Note to the Bibliography.

FRIEDRICH SCHILLER IN AMERICA.

A Contribution to the Literature of the Poet's Centenary, 1905.

It is well known that the old playhouses in New York, Philadelphia, and Baltimore, gave the American public its first vivid impressions of Schiller. And these were, to be sure, very inadequate impressions at best, for he was seen there only as Stormer and Stresser, often in sadly mutilated versions. Then, too, *Die Räuber* was not written originally for the theatre, and Schiller could hardly be prevailed upon to supply a stage-version. Nevertheless, it was natural that as a part of the dramatic repertoire this play should force its way at home and abroad, wherever no restraint was imposed upon its presentation; and so the name of Schiller became identified, to his disadvantage, with the production of this particular type of drama.

The chief impulse, then, to the early study of Schiller in America came from the boards to the pit and was sustained mainly by his first fiery play. No original translations were attempted in the beginning; stage-managers were not slow, however, to employ scissors and paste, as various souffleur's copies attest. The American press was in close contact with the English. In 1792, Alexander Fraser Tytler (1747-1813), afterwards Lord Woodhouselee, had initiated the Schiller activity in England through his translation of *Die Räuber*; and the following year, a reprint¹¹ appeared in New York.

The half-page "advertisement" is of interest, as indicating what was then known of the young German dramatist. Some errors of fact are at once apparent:—

"The Author of this Tragedy, Mr. Schiller, was educated in the *Ecole Militaire*, founded by the Duke of Wirtemberg. At the age of twenty-three, he wrote this piece, which pro-

¹¹Cf. Bibliography, No. 1.

cured him the highest reputation over all Germany; but the rigour of that institution, to whose discipline he was then subjected, being adverse to such pursuits, he was prohibited the use of his pen, under pain of imprisonment. Indignant at this unworthy restraint, he left his native country, and now resides at Manheim, where he has the title of Aulic Counsellor of the Palatinate of Bavaria. Besides this Tragedy, he is the Author of two others, *The Conspiracy of Fiesco*, and *Cabal and Love*. He was likewise employed lately in the composition of a Tragedy on the story of *Don Carlos*; but whether it is yet finished or not, is uncertain. The three plays above mentioned are published in one volume, printed at Manheim, by C. F. Schwan and G. C. Goetz, 1786."—This account would seem to belong to about the same date.¹²

It was Henry Mackenzie's lecture, "An Account of the German Theatre" (1788),¹³ that first directed the attention of Englishmen to Schiller; and Tytler, in his preface, refers to the printed lecture in support of the following somewhat naïve characterization of the *Robbers*: "A distinguishing feature of this piece, is a certain wildness of fancy, which displays itself not only in the delineation of the persons of the drama, but in the painting of those scenes in which the action is laid".¹⁴ He scouts the story of the attempt on the part of certain Fribourg students to emulate the hero Moor, because the play is, in fact, "one of the most truly moral compositions that ever flowed from the pen of genius".¹⁵ The interest is said to be heightened by "the principle of Fatalism, which pervades the whole piece, and influences the conduct of the chief agents in the drama"; and so Karl "feels a species of savage satisfaction in thus accomplishing the dreadful destiny that is prescribed for him".¹⁶

¹²Cf. *Mo. Rev.*, n. s., IX, 266-275 (Nov., 1792), where this advertisement is reproduced. Cf. also *Crit. Rev.*, n. s., VI, 209-217 (Oct., 1792), for another notice of this English version.

¹³Cf. Dr. Haney, *Americana Germanica*, IV, No. 2, 152-154 (1902).

¹⁴PP. iii-iv.

¹⁵P. vi.

¹⁶Cf. pp. vi-vii.

The translation itself follows the Mannheim *Theater-Ausgabe*, with the usual omission of the very numerous scenic divisions. It is not the purpose here to discuss its merits. But this work is notable as the first introduction to Schiller in the United States. And it was, moreover, a distinctly literary production: the earliest stage-performance of the play dates from 1795.¹⁷ Yet, as has been said, it was as a stage-piece that the *Robbers* made itself familiar to the general public.

Professor Wilkens¹⁸ has also a section devoted to German Fiction, in which two reprints of English translations of the *Geisterseher* are recorded. The first¹⁹ belongs to 1796,—a reprint of Daniel Boileau's London version of 1795. This appears, as well, in the *New York Weekly Magazine*,²⁰ running through fifteen numbers. Only the first part is translated. At the end, the translator speaks of the story's original appearance in the *Thalia* and mentions, incidentally, the society of the *Illuminati*; then, referring to the voluminous continuation of the piece in letter form, he explains that, as he has not seen the text for several years, he can give only a brief summary from memory. The plot is, accordingly, suggested in a few words. There is a copy of this American reprint in the library of the American Antiquarian Society, at Worcester, Massachusetts.²¹ And the second reprint,²² from William Render's translation,²³ was published in Philadelphia, 1801. This date, not given by Professor Wilkens, is determined by notices in

¹⁷Cf. George O. Seilhamer, *History of the American Theatre*, Phila., 1891, III, p. 111; cf. also Wilkens, l. c., p. 111 and p. 131, Note 1.

¹⁸L. c., pp. 136-142.

¹⁹No. 2.

²⁰I, No. 1, p. 46 (July 1, 1795), etc.; see also the account of the Sicilian's jugglery in *N. Y. Mag.; or Lily. Repository*, VI, 496-501 (Aug., 1795).

²¹Cf. *Mo. Mag. & Amer. Rev.*, I, 153-156 (May, 1799): an account of Schiller, and this translation is condemned.

²²No. 3.

²³London, 1800, 4 v.

contemporary magazines.²⁴ The book itself has eluded all search. But it doubtless presented the prolix continuation that is so extensive a feature of the English original. These two editions within five years show plainly the current of Schiller fiction flowing within the broader stream of dramatic literature.

The fifth volume of Benjamin Thompson's *German Theatre*, London, 1801, contained his translations of *Die Räuber* and *Don Carlos*. The former²⁵ was reprinted, the following year, in Baltimore, but the other was passed over. Since this latter work was already known,—it had been performed in New York in 1799,²⁶—one should have expected to find it also offered to the German-reading public. But preference was given to the earlier works. Accordingly, the same volume contained translations of *Fiesco*²⁷ and *Kabale und Liebe*.²⁸ The first was the version by George Henry Noehden²⁹ (1770-1826) and John Stoddart (1773-1856); the second was a reprint of the London edition of 1795,³⁰ by J. J. K. Timäus (Timaëus).³¹

Whereas the English versions of *Die Räuber* and *Fiesco* were designed to follow closely the original texts, very much freedom was taken with *Cabal and Love*, so that Professor Wilkens styles it "a miserable perversion of the great master's work".³² The following changes were made in the *Dramatis Personæ* :—

²⁴Cf. *Amer. Rev. & Lity. Journal*, I, p. 503 (Oct.-Dec., 1801), and *Port Folio*, I, p. 319 (Oct., 1801); also *A Catalogue of all the Books printed in the U. S.*, etc., Boston, 1804, p. 28.

²⁵No. 4.

²⁶Cf. Jos. N. Ireland, *Records of the N. Y. Stage*, etc., N. Y., 1866-7, I, p. 185. Also Dunlap (cf. Bibliog., No. 23), p. 262.

²⁷No. 5.

²⁸No. 6.

²⁹Cf. Wilkens, l. c., No. 93, who has "J. H. N.," in error.

³⁰Noticed in *Brit. Critic*, VII, 314-315 (March, 1796), and in *Crit. Rev.*, n. s., XIV, 137-146 (June, 1795).

³¹Wilkens, l. c., No. 92, has "J. H. Timaëus"; but cf. *Briefwechsel zw. Schiller u. Cotta*, Stuttgart, 1876, p. 219, Note 2.

³²L. c., p. 135.

Count Faulkener, for Präsident von Walter,
 Major Ferdinand, for Ferdinand,
 Baron Mindheim, for Hofmarschall von Kalb,
 Worm, for Wurm,
 Lady Jane Milford, for Lady Milford.

Frau Miller's part is omitted altogether, as English and American critics considered that this character "had been idly placed in the piece, without contributing at all to the distress or the catastrophe."³³ This omission accounts for the absence of Act I, Scene 2, of the original, and for the curtailing of Act I, Scenes 1 and 3, and Act II, Scene 4. But still further freedom was taken with the original text, as Act IV, Scene 9 (von Kalb and Lady Milford), and Act V, Scene 5 (Miller and Ferdinand), are likewise wanting. There are also minor changes throughout,—amalgamation of short speeches, and the like,—especially in Act III, Scenes 4-6.³⁴

In the following year (1803), a work in two volumes, devoted to a review of Science, Arts, and Literature among the leading countries of the world, was published in New York under the title *A Brief Retrospect of the Eighteenth Century*.³⁵ The great growth of the German language in the eighteenth century, due, especially, to the labors of Klopstock and Adelung, of course elicits comment; and in this connection, the later influence of Schiller's writings is necessarily admitted.³⁶ The *Ghost-Seer* is likened to Mrs. Radcliffe's

³³Cf. *Amer. Mo. Rev.*, III, p. 184 (Oct., 1795).

³⁴The translation and the original correspond approximately as follows:

1802 Translation	I, 1	to	<i>K. u. L.</i>	I, 1	(cut),
	I, 2	"		I, 3	(" "),
	I, 3-6	"		I, 4-7;	
	II, 1-7	"		II, 1-7 (Sc. 4	is cut);
	III, 1-6	"		III, 1-6 (4-6 al-	tered);
	IV, 1-8	"		IV, 1-8 (Sc. 9	is omitted);
	V, 1-4	"		V, 1-4,	
	V, 5-7	"		V, 6-8.	

³⁵No. 7.

³⁶Cf. II, p. 112.

novels and Lewis's *Monk*, as embodying features both of the ancient romance and of the "modern" novel.³⁷ Schiller's historic style is pronounced "most easy, spirited and elegant";³⁸ and under the division, Poetry, this encomium appears: "But, perhaps, no tragic writer of Germany has gained a reputation more extensive and commanding than Schiller, whose *Robbers* and *Don Carlos* evince powerful talents, and have gained unusual popularity."³⁹

This work, important for that period, is cited by Professor Wilkens.⁴⁰ Its author was Samuel Miller (1769-1850), a native of Dover, Delaware, and a graduate of the University of Pennsylvania.⁴¹ From the date of his graduation, 1789, until 1813, he was a Presbyterian pastor in New York City; in the latter year, he accepted a professorship of ecclesiastical history and church government in the Theological Seminary at Princeton, and retained this chair until his death. He was called "the presiding genius of American Presbyterianism."⁴²

It will be noticed that the *Robbers* and *Don Carlos* alone are cited by Miller. The latter play was then already familiar on the stage, as previously noted.⁴³ But so, too, were *Fiesco* and *Cabal and Love*, of which there is no mention.⁴⁴ With *Wallenstein* (1799), *Maria Stuart* (1800), and *Die Jungfrau von Orleans* (1801), perhaps even Miller himself was not acquainted; at the same time, his work makes no pretensions to great detail.

³⁷Cf. II, p. 167.

³⁸II, p. 321.

³⁹II, p. 220.

⁴⁰L. c., p. 158, Note 3.

⁴¹Cf. *The Life of Samuel Miller, D. D., LL. D.*, * * By Samuel Miller. Phila., 1869. 2v. For reference to the work here treated, cf. I, 173-181. The author was assisted by his brother, Edward.

⁴²Cf. *N. Am. Rev.*, XXVIII, p. 503 (April, 1829).

⁴³Supra, p. 11.

⁴⁴Cf. Wilkens, l. c., p. 115; and Ireland, l. c., I, pp. 186, 206.

A part of Schiller's trilogy, *Wallenstein*,⁴⁵ was, according to Professor Wilkens,⁴⁶ published in New York, in 1805, and consisted of *The Piccolomini*, as translated by Coleridge (1772-1834). Dr. Haney, in his recent *Bibliography of Samuel Taylor Coleridge*,⁴⁷ does not include this edition, believing that it was a reprint of an anonymous English translation of this same year, entitled *Piccolomini's*,⁴⁸ which was branded as a worthless piece of work by the reviews.⁴⁹ As Coleridge's masterpiece (1800) was unfavorably received at home, an American reprint within five years would be the more interesting; and the English translation did, indeed, receive almost immediate notice in our periodicals.⁵⁰ However, no copy of this New York reprint of 1805 has been found, and, accordingly, no authoritative statement concerning its authorship can be made.⁵¹

Advertised as the "fourth American edition," another translation of *Die Räuber*⁵² was published in New York, in 1808. This date was only conjectured by Professor Wilkens;⁵³ there is, however, a copy of the work in the Boston Public Library. If it was actually the fourth edition, all trace of the third has been lost. The advertisement is authority also for the statement, that the text "has been revised by comparing the various translations of this tragedy: the publisher [David Longworth] trusts therefore, that it will be found more correct."⁵⁴ The account of Schiller is essentially

⁴⁵No. 8.

⁴⁶L. c., No. 110.

⁴⁷Phila., 1903.

⁴⁸London, 1805. Cf. Dr. Haney, *The German Influence on Samuel Taylor Coleridge*, Phila., 1902, p. 22.

⁴⁹Cf. *Mo. Rev.*, L, p. 329 (July, 1806); *Brit. Critic*, XXV, 684-685 (June, 1805).

⁵⁰Cf. *Port Folio*, I, 37-38 (Jan., 1801), where extracts are given.

⁵¹Prof. Wilkens was unable to say whether he had ever seen the book or not.

⁵²No. 9.

⁵³L. c., p. 189, Note.

⁵⁴He refers to *Fiesco*, *The Minister*, *Don Carlos*, *Maid of Orleans*, *Piccolomini*, and *The Death of Wallenstein*,—"all of which will be hereafter published."—P. 2.

that of the 1793 edition, merely modified to include the events of his later years. The preface is the same; and indeed, the text is practically identical, though the external appearance of the book is far inferior. With the *Dramatis Personæ* is printed the "original cast in the old american [sic] company."⁵⁵

Matthew Gregory Lewis (1775-1818) had published his translation of *Kabale und Liebe* in London, 1797, under the title *The Minister: a Tragedy in five Acts*.⁵⁶ This appeared in Philadelphia, 1813, considerably altered in text and title; it was now called *The Harper's Daughter: or, Love and Ambition*.⁵⁷ It was in this winter of 1813-14 that the German drama was particularly popular.⁵⁸

The *Dramatis Personæ* had here undergone the following transformation:—

Count Rosenberg, for Präsident von Walter,
Casimir, Baron Rosenberg, his son, for Ferdinand,
Marshal Ingelheim, for von Kalb,
Warbeck, Secretary to the Count, for Wurm,
Munster, a Musician, for Miller,
Elizabeth, wife to Munster, for Frau Miller,
Julia, the Harper's Daughter, for Louise.⁵⁹

Lady Milford, Sophie, and Walter are wanting altogether.

The view of the early stage-manager concerning the necessity of departing from a strictly literal version of such German plays, is necessarily of interest here, and can be presented in the words of Wood: "The vigorous language and forci-

⁵⁵For contemporary view of *The Robbers*, cf. *Mo. Anthol. & Bost. Rev.*, IV, p. 371 (July, 1807); *Port Folio*, VI, 183-191 (Aug., 1811).

⁵⁶Cf. *Comet*, pp. 109-115 (Dec. 21, 1811), for account of Lewis's translation, with an extract therefrom.

⁵⁷No. 10.

⁵⁸Cf. Wood (Bibliog., No. 122), p. 183. He is quoted by Wilkens, I. c., p. 129.

⁵⁹These names are Lewis's, but his list includes, further, Baroness Augusta, Catharina, and Walter.

ble expression of the original would often startle and shock in a *literal* translation, while many appeals to the Deity on trivial occasions, and frightful imprecations, would render a faithful version insufferable".⁶⁰ And so in the *Minister*, he adds, "it was found necessary to omit the whole character of Augusta" (Lady Milford).⁶¹ This excision led to a considerable condensation of the drama, as Professor Wilkens has shown at some length.⁶² It will here suffice to indicate the general correspondences to the German text,—there are minor alterations throughout:—

Minister, Act I,—*Kabale und Liebe*, Act I, Sc. 1-4.

Minister, Act II,—*Kabale und Liebe*, Act I, 5 to end I.

Minister, Act III,—*Kabale und Liebe*, Act II, 4 to end II.

Minister, Act IV,—*Kabale und Liebe*, Act III, 1-3, 5 to end III.

Minister, Act V,—*Kabale und Liebe*, Act IV, 1-5; V, 1-4, 6-end.

The omission of the following scenes is, therefore, apparent: II, 1-3; III, 4; IV, 6-9; V, 5.⁶³⁻⁶⁴

At this time (1813), Mme. de Staël (1766-1817) was introduced to American readers through a reprint of the second London edition⁶⁵ of *The Influence of Literature upon Society*.⁶⁶ The chapter entitled "Of German Literature"⁶⁷ is of a very general nature. *Werter* is praised, and the *Messias* is briefly noticed. Schiller and Muller (i. e. Johannes von Müller) are named as distinguished historians.⁶⁸ But the chapter is chiefly devoted to a general view of the merits and defects of the German literature

⁶⁰Wood, *ibid.*, p. 185.

⁶¹Cf. Wilkens. l. c., p. 134.

⁶²L. c., pp. 134-135.

⁶³Prof. Wilkens, l. c., p. 134, is inaccurate.

⁶⁴Cf. Oscar Wegelin, *Early American Plays 1714-1830*, N. Y., 1900, who cites (p. 8) an anonymous MS. translation, *The Harper's Daughter*.

⁶⁵1812.

⁶⁶No. 11.

⁶⁷II, 20-47.

⁶⁸Cf. p. 41.

of that period. The following year, however, the epoch-making work, *Germany*,⁶⁹ reprinted from the English translation of 1813, made its appearance in New York, and treated of the literature of Germany in detail.⁷⁰ Some seventy pages were devoted to Schiller and afforded the first comprehensive insight into his life and work.⁷¹ The dramas were outlined and many extracts given in translation; his lyrics, esthetic and historical writings, were all treated. As is well known, the book lauds Schiller's "perfect sincerity," his art for art's sake. "His Muse was Conscience * * *. He loved poetry, the dramatic art, history, and literature in general, for its own sake * * *. His writings were himself; they expressed his soul".⁷²

Madame de Staël's appreciation is doubtless highly colored. Professor Thomas, in his recent comprehensive biography of Schiller, expresses this tersely, in the following manner: "In this characterization, truth to tell, there is a considerable element of pure moonshine, as any one may convince himself who will read through Schiller's letters, more especially those written during the lifetime of the Horen".⁷³ Nevertheless, all this voiced, certainly, the popular conception of Schiller then and at a much later day; and, undoubtedly, the work contained much just and admirable criticism, be its indebtedness to A. W. Schlegel what it will. An intelligent and sympathetic understanding of the German poet was now possible to every reader of literature.⁷⁴

In 1812 *Die Vorlesungen über Geschichte der alten und neuen Litteratur* were delivered in Vienna by Friedrich Schlegel (1772-1829), and published there in 1815. An anonymous English translation, the work of John Gibson Lockhart (1794-1854),

⁶⁹No. 12.

⁷⁰Cited by Wilkens, l. c., p. 158, Note 3.

⁷¹Cf. Henry Adams, *History of the U. S. of America during the First Administration of Thomas Jefferson*, N. Y., 1889, I, p. 94: "Germany was nearly as unknown as China, until Madame de Staël published her famous work in 1814." This is quoted by Wm. B. Cairns, *On the Development of American Literature from 1815 to 1833*, etc., Madison, 1898 (Univ. of Wisc. Bulletin), p. 21.

⁷²I, p. 162.

⁷³*The Life and Works of Friedrich Schiller*, N. Y., 1901, p. 447.

⁷⁴For references to Schiller in this 1813 reprint, cf. I, 162-165, 201-204, 241-300; II, 76-77, 88.

made its appearance in Edinburgh and London, 1818,⁷⁵ and this was reprinted in Philadelphia, in the same year.⁷⁶ The references to Schiller in the last lecture⁷⁷ are indeed brief, yet sympathetic. "He was thoroughly a dramatic poet",⁷⁸—the true founder of German drama. Thus, a study of German literature from the critical German point of view was first afforded.⁷⁹ The lectures of A. W. Schlegel were, as it seems, not reprinted here until a much later time⁸⁰.

Still another edition of the *Robbers*⁸¹ (1821) attests its continued popularity. This work, which Professor Wilkens⁸² had not seen, is represented by a copy in the Columbia University Library. Like its predecessors, it is a translation of the *Theater-Ausgabe* and is essentially that of the 1793 edition.

It is in the descriptions of Germany given by thoughtful travelers that we should expect to find some of the earliest accounts of German literature. And so John Russell, an advocate of Edinburgh, who had traveled extensively in Germany and Austria, 1820-22, quite naturally includes in his book, *A Tour in Germany*, etc.,⁸³ reprinted in Boston, in 1825,⁸⁴ a lengthy chapter⁸⁵ upon Weimar, at that time still the "Athens of the North."

Commencing with some description of the town itself, Russell translates Schiller's distich on the Ilm:—⁸⁶

"Though poor my banks, my stream has borne along,
On its still waters, many a deathless song."⁸⁷

⁷⁵*Dict. Natl. Biog.* has 1838, in error. Cf. *Blackwood's Mag.*, III, p. 497, Note (Aug., 1818).

⁷⁶No. 13. Cf. Wilkens, l. c., No. 166.

⁷⁷II, ch. xvi; cf. pp. 292-293, 295, 302-304.

⁷⁸PP. 302-303.

⁷⁹A 2d edition appeared in N. Y., 1841, the first having meanwhile been quite forgotten. Cf. *N. Am. Rev.*, LIII, 524-526 (Oct., 1841).

⁸⁰1833. The English edition was reviewed in *Port Folio*, III, 477-490 (June, 1817).

⁸¹No. 14.

⁸²L. c., No. 181.

⁸³No. 15.

⁸⁴From 2d edition, Edinburgh, 1825 (1st edition, Edinburgh, 1824).

⁸⁵PP. 34-75.

⁸⁶From "Die Flüsse."

⁸⁷P. 36.

From an appreciative account of the life and work of Karl August, the writer proceeds to treat briefly of the literary geniuses whom the Duke had gathered about him. "Gothe" is adjudged "pre-eminent * * * in versatility and universality of genius."⁸⁸ But Russell was of the opinion that Goethe's own age had been very lavish in its praise of this poet, whereas it remained for posterity to do full justice to Schiller:—

"No German poet deserves better to be known than Schiller, yet his most successful efforts are least generally known among us. His merits are by no means confined to the drama; whoever is not acquainted with Schiller's Lyrical Poems, is ignorant of his most peculiar and inimitable productions. In the ballad, he aimed at the utmost simplicity of feeling, and narrative, and diction. It would scarcely be too much to say that, in this style, his 'Knight Toggenburg' has no equal; in German it certainly has none."⁸⁹ And these words of praise are followed by the writer's own version of the ballad.⁹⁰ There is also a translation of "Die Deutsche Muse."⁹¹

Russell deprecates the tendency of English readers to judge Schiller by *Die Räuber*, which is, he declares, no more truly representative of the German poet than is *Titus Andronicus* of Shakespeare. Any fair criticism must needs consider *Don Carlos*, *Mary Stuart*, the *Bride of Messina*, "and, higher than them all, *Wallenstein*."⁹² Schiller died all too soon, and yet he took "the lead of all his competitors in the race of immortality."⁹³ He "will always remain the great national dramatic poet of Germany."⁹⁴

This same year, 1825, marks the beginning of the pedagogical and literary activity in the United States of Charles Follen (1796-1840). Having arrived in New York, in Decem-

⁸⁸P. 50.

⁸⁹P. 43.

⁹⁰PP. 44-45.

⁹¹P. 41.

⁹²P. 46.

⁹³P. 43.

⁹⁴P. 46.

ber, 1824, he had received the assistance of Lafayette and George Ticknor, and, in the following fall, he was appointed to an instructorship in German at Harvard.⁹⁵ Ticknor had organized the department of Modern Languages there along new German lines, and for the first time in this country the German language and literature were offered as a regular course to university students.⁹⁶

The next year brought with it the first of the school-editions of German classics. Follen issued, anonymously, a *Deutsches Lesebuch für Anfänger*.⁹⁷ He had felt the need of such a book in his own teaching.⁹⁸ "Die Sammlung * * * ist bestimmt, einem dringenden Bedürfniss abzuhelpfen, das bei dem Unterricht in der deutschen Sprache an der hiesigen Hochschule sich offenbarte. * * *"⁹⁹ This one presents a very brief sketch of German literature: (1) in the twelfth and thirteenth centuries; (2) at the time of the Reformation; and (3) as centering about Lessing. Then follow numerous extracts in poetry and prose from the more important eighteenth century writers. Schiller is represented by the following selections:¹⁰⁰

Geschichte des Abfalls der vereinigten Niederlande, Buch 1,

Geisterseher, Buch 1,

Spiel des Schicksals,

Wilhelm Tell—Opening lyrics,

Maria Stuart, III, 1 (Mary's soliloquy), and 13 minor lyrics ("Die Theilung der Erde," "Das Mädchen aus der Fremde," "Die Worte des Wahns," "Die Worte des Glaubens," etc.).

As before intimated, it is not the intention here to enumerate the countless readers and books of that class. But this work of Follen stands quite apart: it is a landmark of the early college curriculum.

⁹⁵Instructor, 1825-30; Professor, 1830-35.

⁹⁶Cf. Wilkens, l. c., pp. 159-160.

⁹⁷No. 16.

⁹⁸Cf. *Americana Germanica*, IV, Nos. 3 and 4, p. 248 (1902), for a reference by H. A. Rattermann. For a contemporary notice, see *U. S. Lit. Gaz.*, IV, 458-459 (Sept., 1826).

⁹⁹*Vorwort*, p. iii.

¹⁰⁰PP. 68-108, 189-206.

Judging from the numerous editions of her poems published in this country, the verse of Mrs. Felicia Dorothea Hemans (1793-1835) must have been highly regarded by American readers. Andrews Norton (1786-1853), then professor of sacred literature at Harvard, edited the first American edition of her poems, in two volumes, 1826-1827. She is well known as a translator from the Portuguese, Italian, German, and other languages. Several tributes to Karl Theodor Körner attest her interest in him; and, in like manner, Schiller themes were treated by her pen. Thus, one of her poems is called, "Thekla at her Lover's Grave"; another commends Colonel D'Aguilar's translation of the Prologue to *Fiesco*, used in performances of this drama in Dublin, December, 1832; still a third is Mrs. Hemans's own rendering of "Thekla. Eine Geisterstimme" ("Thekla's Song; or the Voice of a Spirit"). The translation mentioned was contained in Norton's second volume, *The Forest Sanctuary; and other Poems*, 1827; ¹⁰¹ the two original poems cited were not published here until later.

The *Geisterseher* had doubtless left a taste for Schiller's fiction. As noted above, this was also included by Follen. A new translation of *Der Verbrecher aus verlorener Ehre* (*The Dishonoured Irreclaimable*), ¹⁰² by Richard Holcraft (London, 1829), ¹⁰³ is, therefore, not unnaturally, to be found with the American imprint of the same year. This version is incorporated with translations from Jean Paul, Th. Körner, and others.

It is refreshing, so early as this same year, 1829, to find a young American student protesting against any literary judgment of Schiller based upon an imperfect knowledge of his works. Henry Edwin Dwight (1797-1832), after studying at Yale and Andover, spent several years at the University of Göttingen, and his *Travels in the North of Germany*, etc., ¹⁰⁴ appeared in 1829. This book, consisting of a series of letters,

¹⁰¹No. 17; see pp. 197-198.

¹⁰²No. 18.

¹⁰³Originally, in *Tales from the German*, London, 1826, pp. 137-175.

¹⁰⁴No. 19.

was largely devoted to a review of the religious tendencies, the schools, and universities, of Prussia and Saxony. To show the advantages of the University of Berlin, he reprinted its Latin catalogue. And he longed for such a library at home as that of Göttingen. The last chapter¹⁰⁵ is entitled "Goethe" and dates from 1826; in this the aforementioned remonstrance is to be found.

After stating that "Goethe is the *magnus* Apollo of German literature, and [that] foreigners resort to this town [Weimar] from all parts of Europe to see him,"¹⁰⁶ Dwight pauses to do justice to Schiller, as follows: —

Schiller "is only known in our language by a translation of Wallenstein, and by the works of his boyhood, especially by his Robbers, which he wrote at seventeen years of age; and from this puerile effort, when compared with the productions of his manhood, many regard the mind of the author, as a blending of all that is wild and extravagant, as teeming with more *schwärmerey*, than ever filled the heart and brain of the most mythical enthusiast. In Germany, however, Schiller has created a national drama, and, in a country, too, where Shakspeare is as much read and admired as in England and the United States. An enlightened people like the Germans, cannot for thirty years have formed such an estimate of their great dramatist, if his plays possess the character usually ascribed to them by the English."¹⁰⁷—The American student and traveler was joining his vigorous remonstrance to that of the Scotch writer, John Russell.¹⁰⁸⁻¹⁰⁹

With the thirties, therefore, it is not surprising to observe an increased interest in German literature and in Schiller. There are no longer considerable intervals of in-

¹⁰⁵PP. 426-435.

¹⁰⁶P. 430.

¹⁰⁷P. 431.

¹⁰⁸Notice in *Critic*, II, p. 39 (May, 1829).

¹⁰⁹Cf. *Phila. Mo. Mag.*, II, 365-376 (Sept., 1828), for a biography of Schiller, by "J. H."; also I, p. 105 (Dec., 1827), where Sch. is proclaimed "little inferior" to Goethe (by "J. H.").

activity, but every year adds a further contribution. American students had been zealously studying at German universities since about 1815.¹¹⁰ Not only Henry Edwin Dwight, but also, before him, Edward Everett, George Ticknor, George Bancroft, and, after him, Longfellow, had all studied at Göttingen, and now their influence at home was being felt. Advancing beyond its first stage in the magazines,¹¹¹ the new culture was beginning to find expression in book form.

The first considerable collection of the poetry of Germany issued in the United States, is dated 1831 and had its origin in Reading, Pennsylvania, which thus gives some evidence of having been no unimportant center of German American sentiment. The editor, Wilhelm Megede, announces in the *Vorwort* of his so-called *Sammlung Vorzüglicher Poesien*, etc.,¹¹² that this anthology, comprising the best and most successful songs and lyrics of the modern poets of Germany, had been inspired by the feeling, that there existed no book of the kind, and that one was needed. He expresses confidence that these seeds of high art will fall upon fruitful soil and aid, too, the cause of the German language, already being neglected. His collection includes twenty-six poems from Schiller, or one-eighth of the total number (207).¹¹³ A prose companion-work, *Erzählungen, Geschichtchen, Betrachtungen und Miscellen*, herein announced as ready for the press, has not been found.

The first American reprint of Coleridge's translation of *Die Piccolomini* and *Wallensteins Tod* dates from 1831,¹¹⁴ when

¹¹⁰Cf. L. Viereck, *Americana Germanica*, IV, No. 2, 161-172 (1902); also cf. Wm. P. Trent, *A Hist. of American Literature 1607-1865*, N. Y., 1903, p. 301.

¹¹¹Cf. *Amer. Mo. Mag.*, I, 661-681 (Jan., 1830), for a new translation, in part, of *Der Geisterseher*.

¹¹²No. 20.

¹¹³Oswald Seidensticker, *The First Century of German Printing in America 1728-1830*, p. 248, gives 1830 and "Wilhelm zur Megede," citing the *Reading Adler*.

¹¹⁴But cf. *supra*, 1805.

The Poetical Works of Coleridge, Shelley, and Keats,¹¹⁶ were published in Philadelphia, "complete in one volume," after the edition of A. & W. Galignani, Paris, 1829.¹¹⁶ The Poems of Coleridge were also issued separately, at this same time.¹¹⁷ It will be remembered that "Dithyrambe," "Der epische Hexameter," and "Das Distichon" were also translated by Coleridge; only the first-named, entitled, "The Visit of the Gods",¹¹⁸ was included in this volume of 1831, which contained, moreover, the sonnet, "To the Author of 'The Robbers.'"¹¹⁹ Finally, as is well known, Coleridge, who could not reproduce the simple beauty of "Des Mädchens Klage," in its original form of two stanzas in *Die Piccolomini*, II, 6, and who was sponsor for Charles Lamb, included the latter's version in a footnote to his own.¹²⁰ This was somewhat modified afterwards and appeared in another volume of the same year, entitled simply, "Ballad. From the German."¹²¹

Francis Lieber (1800-1872), who, like Follen, aided in introducing into America the scholarship of his native country, completed the first American *Conversations-Lexicon* in 1832. This *Encyclopædia Americana*¹²² has a good sketch of Schiller's life. For criticism the reader is referred to the *Lectures* of Friedrich Schlegel.¹²³ Coleridge's translation of *Wallenstein* receives notice, as well as English versions of *Don Carlos* and of the *Geschichte des dreissigjährigen Krieges*.¹²⁴

¹¹⁶No. 21.

¹¹⁶Cf. John L. Haney, *A Bibliography of Samuel Taylor Coleridge*, Phila., 1903, p. 13, No. 44. He cites ten other American editions prior to 1859: Nos. 47, 66, 70, etc.

¹¹⁷Cf. *N. Am. Rev.*, XXXIX, p. 437 (Oct., 1834).

¹¹⁸Coleridge's Works, p. 54.

¹¹⁹*Ibid.*, p. 10.

¹²⁰*Ibid.*, p. 141.

¹²¹Cf. *The Poetical Works of Rogers, Campbell, J. Montgomery, Lamb, and Kirke White*. Phila.: Carey & Lee, 1831 (cited in *N. Am. Rev.*, XXXII, p. 275 (Jan., 1831).

¹²²No. 22.

¹²³Cf. No. 13.

¹²⁴Cf. *Encyl. Amer.*, XI, 237-240.

The importance of William Dunlap (1766-1839), in introducing and adapting German drama to the American stage during his management of the Park Street Theatre, in New York (1798-1805), has been very fully treated by Professor Wilkens.¹²⁵ His references are to the later London edition¹²⁶ of Dunlap's work, *A History of the American Theatre*.¹²⁷ This records the first performance of *Don Carlos*, May 6, 1799.¹²⁸ And the author being naturally suggested by his drama, Dunlap includes a sketch of Schiller, "the greatest dramatist of the age," prepared by John A. Dunlap.¹²⁹ The account is drawn mainly from Carlyle.¹³⁰ Furthermore, the plot¹³¹ of *Die Braut von Messina* is outlined, because the play was so little known; indeed, only the *Robbers* is familiar in the theatres, and even that but in a "mutilated and mangled"¹³² form.¹³³

This same year (1832), a second German text-book, *An Introduction to the Study of the German Language*, etc.,¹³⁴ similar in purpose to Follen's (1826), but restricted to prose, emanated from the University of Pennsylvania.¹³⁵ Its editor, Hermann Bokum, Instructor in German there from 1829 to 1835, and at Harvard, 1835 to 1838,¹³⁶ contends that the German material previously issued had not proved sufficiently elementary. Accordingly, interlinear translations are here provided! The passage¹³⁷ from Schiller is the one relating to the Her-

¹²⁵L. c., pp. 111-129, etc.

¹²⁶2 vols., 1833.

¹²⁷No. 23.

¹²⁸P. 262. The version used was a MS. translation by Wm. Dunlap. Cf. Oscar Wegelin, *Early American Plays 1714-1830*, N. Y., 1900, p. 37.

¹²⁹PP. 262-265.

¹³⁰Cf. p. 264.

¹³¹Taken from Wm. Taylor's *Historic Survey of German Poetry*, etc., London, 1828-30.

¹³²P. 265.

¹³³Cf. also p. 294: *Fiesco* performed March 26, 1802, and "coldly received."

¹³⁴No. 24.

¹³⁵Noticed in *Amer. Mo. Rev.*, III, 508-512 (June, 1833). A second edition appeared also in 1832.

¹³⁶The U. Pa. Catalogue for 1836 contains his name, while the Quinquennial Catalogue of Harvard, 1890, dates service there 1835-8.

¹³⁷PP. 89-96.

zog von Alba and Catharina von Schwarzburg.¹³⁸ Bokum (about 1807-76) took an active interest in the welfare of German immigrants in the United States.¹³⁹ He had himself come from Germany, in 1827 or 1828, and after twenty-eight years in the North, had moved to East Tennessee, where he gathered a congregation about him. The War drove him back to his beloved Union, which he served as hospital chaplain.¹⁴⁰

With this year, the introductory period of German literature in the United States, and of the study of Schiller especially, may be said to end. This review of the preceding four decades has made manifest no inconsiderable interest. For a time when the American press was yet in its infancy, the record is not a mean one. Four reprints (possibly five) of *Die Räuber*, one reprint of *Fiesco*, two of *Kabale und Liebe*, two of the *Geisterseher*, one of *Verbrecher aus Verlorener Ehre*, two (?) of *Wallenstein*, have been enumerated; to be sure, the later dramas are conspicuously absent,¹⁴¹ although Russell and Dwight had appealed for a better acquaintance with these more mature works. Biographical and critical material was provided by editions of the writings of Mme. de Staël and Friedrich Schlegel, and by the activity of the Americans, Dunlap and Miller. Finally, two much-needed text-books for college use had been prepared at Harvard and the University of Pennsylvania; Lieber had launched his *Conversations-Lexicon*; and Megede's ambitious collection of German poems, with Mrs. Hemans's translations, must have aroused new interest in German lyrics. Meanwhile, young American scholars were contributing critical articles and metrical translations to the various magazines. The times were evidently ripe for a much more serious

¹³⁸From *Herzog von Alba bei einem Frühstück auf dem Schlosse zu Rudolstadt. Im Jahr 1547.* Cf. D. N. L., vol. 126, pp. 48-51.

¹³⁹Cf. Gustav Körner, *Das deutsche Element in den V. S. von Nordamer., 1818-1848*, Cincin., 1880, p. 176.

¹⁴⁰Cf. *The Testimony of a Refugee from East Tenn.* By Hermann Bokum. Phila., 1863.

¹⁴¹This fact deplored by a writer in the *N. Am. Rev.*, XVI, p. 284 (Apr. 1823).

study. And now the first English biography of Schiller was reprinted in this country.¹⁴²

The attention of Thomas Carlyle (1795-1881) had been directed toward Germany by the work of Madame de Staël. He entered upon the study of the German language and in 1819 was deep in Goethe. Then, in 1823-24, he gave to the world *The Life of Friedrich Schiller. Comprehending an Examination of his Works*, published anonymously.¹⁴³ This was, as before stated, the earliest biography of the German poet written in English. Its influence was very great. It is alluded to and quoted from in English and American books on Schiller to the present day. In the Centenary edition of Carlyle's Works,¹⁴⁴ H. D. Traill claims, that later research has not superseded the biographer's conception and appreciation of Schiller. The weak point, he adds, "lies in the extraordinary faultiness of the English metrical renderings of the poet's plays."¹⁴⁵ The modern literary historian will probably incline to the opinion of Professor Thomas: "It is now more valuable as a Carlyle-document than as a Schiller-document."¹⁴⁶

This work appeared separately in London, in 1825, but not until 1833 was it reprinted in Boston.¹⁴⁷ It seems incredible that the authorship should not in the meantime have become known here; in fact, as pointed out, reference was made to Carlyle in Dunlap's account of Schiller.¹⁴⁸ And yet, neither Charles Follen, the editor of the anonymous American edition, nor even the reviewers, though admitting the unusual ability of the English biographer, mention him by name.

The "General Preface," by Park Benjamin (1809-64),

¹⁴²Cf. *Western Mo. Mag.*, II, 305-308 (July, 1833): a plea for the study of German.

¹⁴³*London Mag.*, VIII, 381-400 (Oct., 1823); IX, 37-59 (Jan., 1824); X, 16-25 (July, 1824); X, 149-163 (Aug., 1824); X, 259-269 (Sept., 1824).

¹⁴⁴Scribner's Sons, 1899.

¹⁴⁵Cf. Vol. XXV, Introduction.

¹⁴⁶*Life and Works of Friedrich Schiller*, N. Y., 1901, p. 469.

¹⁴⁷No. 25.

¹⁴⁸Supra, p. 25.

editor of various periodicals, and projector of the proposed series of which this book was a beginning, announces his intention to elevate literature and recompense liberally literary men. The old prejudice against the acceptance of compensation for such work is, he asserts, very properly dying out, and no one ought to write gratuitously.

The preface proper¹⁴⁹ was contributed by Follen. He rates the work "among the best specimens of English criticism,"¹⁵⁰—a biography in the fullest sense. But, by means of parallel passages from the original and the translation, he exposes several misinterpretations. In such cases, the editor had substituted a corrected form in the text.

Frederic H. Hedge, who will later receive more extended notice, reviewed this edition for the *Christian Examiner*.¹⁵¹ He deplors Schiller's devotion "to a department of art so questionable in its tendency, and so surely destined to decay, as the drama."¹⁵² And he takes issue with Follen, who, in his preface, had called Schiller a "moral poet": at best, the tendency of the latter's works is "not decidedly immoral"! Schiller was, indeed, a great poet, yet "immeasurably below his illustrious colleague".¹⁵³

An admirable insight into the status of German literature in this country at that time, is afforded by the introductory part of a second review:—

"The elegant literature of Germany has been but little understood in this country. We have its science, which is universally diffused; and its theology, notwithstanding the difficulties it has had to encounter in extensive prejudices, has at last, among a large class of the professors and students of divinity, become a fountain of resort for the grand discus-

¹⁴⁹PP. iii-xvi.

¹⁵⁰P. iv.

¹⁵¹XVI, 365-392 (July, 1834).

¹⁵²P. 391.

¹⁵³PP. 390, 392.

sion of principles and commentary on the scriptures. But we are comparatively ignorant of its distinguished poets and belles lettres writers, except through the medium of a small number of translations by Coleridge and Taylor,¹⁵⁴ and a few other English scholars of distinction. This ignorance, however, is now diminishing. German professorships are established in some of our colleges, and the language, like the French, and Spanish, and Italian, is beginning to be studied as essential to a polite education. To aid, if possible, in increasing this awakened interest, we purpose, in the present article, to exhibit in brief the personal and literary character of one who in Germany stands at the head of tragic dramatic poetry."¹⁵⁵⁻¹⁵⁷

The lectures delivered by August Wilhelm Schlegel (1767-1845) at Vienna, 1808, *Über dramatische Kunst und Litteratur*, and published at Heidelberg, 1809-11, were translated by John Black (1783-1855), a Scotchman, in 1815.¹⁵⁸ But the first American edition¹⁵⁹ belongs to 1833.¹⁶⁰ Schiller receives only brief notice in the concluding lecture.¹⁶¹ "What he said was not unmixed with just appreciation," according to Professor Thomas, "but the lectures set a bad fashion in German criticism. Modern poetry was identified with Romantic poetry and Shakspeare was held up as *the* Romantic poet."¹⁶² And so Goethe and Schiller came to be judged ac-

¹⁵⁴I. e., Wm. Taylor, *Historic Survey of German Poetry*, etc., London, 1828-1830. No American reprint has been found.

¹⁵⁵Review in *Amer. Quart. Rev.*, XIII, 60-93 (Mar., 1833); quotation, p. 61.

¹⁵⁶Earlier résumé, with biography of Goethe, in *Phila. Mo. Mag.*, I, 103-106 (Dec., 1827), by "J. H."

¹⁵⁷Cf. also *N. Amer. Rev.*, XXXIX, 1-30 (July, 1834): review of Carlyle's work by G. H. Calvert; and *N.-Y. Mirror*, XI, p. 266 (Feb., 1834): "Life of Schiller, the Shakspeare of Germany."

¹⁵⁸Cf. Karl Goedeke, *Grundriss zur Gesch. d. d. D.*, 2d edition, VI, 12-13, No. 32.

¹⁵⁹No. 26.

¹⁶⁰Cf. *supra*, p. 18.

¹⁶¹PP. 428, 432-436.

¹⁶²*The Life and Works of Friedrich Schiller*, N. Y., 1901, p. 449.

cordingly as they resembled Shakespeare, or differed from him. Hence, Goethe was exalted and Schiller condemned by the Romanticists. That led to bitter recriminations on the part of Schiller's friends and to "a terrific logomachy",¹⁶³ lasting two generations. Naturally, such feeling was echoed in America, and of this the following pages will furnish ample evidence.

The first of Schiller's dramas prepared for college classes was *Maria Stuart*,¹⁶⁴ issued this same year (1833), together with *Tasso* and *Egmont*. The "advertisement," dated Cambridge, states that the text is well adapted to follow Follen's *Lesebuch* and is designed for students at Harvard. There is no critical matter. It would seem at least possible that Follen himself, who did not leave Harvard until 1835, may have been more or less responsible for this edition, which was, moreover, printed by Charles Folsom, printer to the University.

The honor of having published in book form the first extensive American translation from Schiller, belongs to George Henry Calvert (1803-89), who essayed a metrical version of *Don Carlos*, 1834.¹⁶⁵ A short sketch of this descendant of Lord Baltimore is given by Professor White.¹⁶⁶ The play itself is preceded by dedicatory verses to Coleridge, lauding the latter's translation of *Wallenstein* :—

"Were that alone thy glory, that thy name
Is linked to Schiller's, and that worthily
Thou hast interpreted his gorgeous muse,—
Deathless thou wert with mighty 'Wallenstein'." * * *¹⁶⁷

¹⁶³Thomas, l. c., p. 448.

¹⁶⁴No. 27.

¹⁶⁵No. 28.

¹⁶⁶Cf. *Goethe Jahrbuch*, V, p. 226; p. 228, Note 1. Cf. also L. Viereck, *Americana Germanica*, IV, No. 2, 166-167 (1902).

¹⁶⁷P. 3.

Calvert is very faithful to the original,¹⁶⁸ but his language has been censured. This is one of very few American works on Schiller that is generally included by German bibliographers, and one such notice reads as follows: "Von Schiller's Don Carlos ist eine schlechte Uebersetzung in Baltimore erschienen"¹⁶⁹ But if the verse was somewhat wooden, it presented this drama for the first time to our English-reading public.¹⁷⁰

Almost simultaneously with Calvert's work, a book of *Poems*,¹⁷¹ containing translations of two of Schiller's lyrics, appeared in Charleston, S. C. These were entitled, "The Ideals" ("Die Ideale") and "The Immensity of Creation" ("Die Grösse der Welt"). The translator was Stephen Greenleaf Bulfinch (1809-70), a graduate of Columbian University (1826; D. D., 1864), and a Unitarian minister, with charges, at various times, in Augusta, Ga., in Pittsburg, Washington, D. C., Nashua, N. H., and Boston. These two poems are the earliest American renderings of Schiller's lyric Muse that have been found in book form.

Mrs. Elizabeth Fries Ellet (1818-77), *née* Lummis, contributed translations from several languages to the different magazines. An edition of her *Poems, Translated and Original*,¹⁷² appeared in 1835, which included an English version of Schiller's "Die Theilung der Erde" ("The Division of the Earth").¹⁷³ And four years later, she added to the Schiller literature an important work, which shall be duly noticed below.¹⁷⁴⁻¹⁷⁵

¹⁶⁸Cf. p. 180, Note: Act IV is curtailed.

¹⁶⁹*Serapeum*, II, No. 6, p. 83 (1841).

¹⁷⁰Noticed in *N. Am. Rev.*, XLIII, 528-529 (Oct., 1836); *New Eng. Mag.*, VII, 163-164 (Aug., 1834).

¹⁷¹No. 29. Cf. pp. 78-81, 91-92.

¹⁷²No. 30.

¹⁷³Cf. pp. 109-110. Appeared in *Knickerbocker*, V, p. 207 (March, 1835).

¹⁷⁴Cf. No. 47.

¹⁷⁵Cf. also *So. Lit. Mess.*, II, 702-714 (Oct., 1836): "Alfieri & Schiller," by Mrs. Ellet.—*So. Lit. J.*, III, p. 20 (Sept., 1836): "Ideal" ("Die Ideale").

In his relations to Schiller's verse as translator, Coleridge has previously been briefly noticed; now, in view of his extensive literary influence, rather than because of the import of the scant references therein contained, mention must be made of the first American edition of the *Table Talk*, 1835.¹⁷⁶⁻⁷⁷ Under the date of December 29th, 1822, Coleridge comments upon the "material Sublime"¹⁷⁸ in the German poet; February 16th, 1833, he asserts that Goethe will never "command the common mind of the people of Germany as Schiller does";¹⁷⁹ and on June 2d, 1834, he condemns the latter's blank verse: "Schiller's blank verse is bad. He moves in it as a fly in a glue-bottle". * * *¹⁸⁰ For the sake of completeness only, it may here be added, that there is a passing reference to Schiller in the *Lectures and Notes on Shakespeare* (Macbeth, III, 1); in the *Biographia Literaria*, where Klopstock's view of the younger German poet is recorded; and, finally, several allusions to Schiller are to be found in Coleridge's correspondence with Cottle,¹⁸¹ Sotheby,¹⁸² and Southey.¹⁸³ Some of these references do not, as published matter, fall within the period here treated, and none would warrant the attempt to list the first American reprint containing it.

The translator of *Don Carlos*, two years after issuing that version, delivered before the Athenæum Society of Baltimore *A Lecture on German Literature*.¹⁸⁴ Published originally in

¹⁷⁶No. 31.

¹⁷⁷Cf. Dr. Haney, *A Bibliography of Samuel Taylor Coleridge*, Phila., 1903, No. 50.

¹⁷⁸I, 33-34.

¹⁷⁹II, 60-62.

¹⁸⁰II, p. 163.

¹⁸¹Cf. June, 1797.

¹⁸²Sept., 1802.

¹⁸³Nov., 1794; Feb. 28, 1800; Feb. 8, 1813.

¹⁸⁴No. 32.

a periodical,¹⁸⁵ it was soon afterwards issued separately. Calvert comments upon Schiller's dramatic and lyrical "elevation";¹⁸⁶ and quoting from his own review¹⁸⁷ of Carlyle's biography, he compares the appearance of *Die Räuber* to the explosion of a mass of gunpowder under the noses of ignorant boys. The essay dealt briefly with the *Nibelungenlied*, the rise of guilds and universities, with Luther, and the chief literary figures of the eighteenth century.¹⁸⁸

This same year, *Die Romantische Schule*,¹⁸⁹⁻¹⁹⁰ by Heinrich Heine (1797-1856), which had but just appeared,¹⁹¹ was translated by George Wallis Haven.¹⁹² Some few passages of the original were omitted.¹⁹³ This work has been recently mentioned by Thomas Wentworth Higginson, as one of special interest to him, because among "the first books which created in America the long period of enthusiasm for German literature which has now seemingly spent itself."¹⁹⁴ There is no need to repeat Heine's well-known remonstrance against the unjust depreciation of Goethe and the corresponding laudation of Schiller.¹⁹⁵

Haven (1808-95), a graduate of Dartmouth (1828), devoted his long life to letters at his home in Portsmouth, N. H. He had enjoyed the advantages of European travel and study,

¹⁸⁵*So. Lit. Mess.*, II, No. 6, 373-380 (May, 1836).

¹⁸⁶Cf. pp. 17-19.

¹⁸⁷Cf. *supra*, Note 157.

¹⁸⁸Cf. *N. Am. Rev.*, XLIII, 528-529 (Oct., 1836), for a brief notice.

¹⁸⁹No. 33.

¹⁹⁰*Heinrich Heine's Sämmtliche Werke*, 5 Bde., appeared in Phila., 1855 (John Weik).

¹⁹¹Hamburg, 1836.

¹⁹²For treatment of Schiller, cf. pp. 62-70.

¹⁹³Cf. Remarks, pp. v-vi.

¹⁹⁴*Atlantic Mo.*, XCIII, p. 347 (March, 1904).

¹⁹⁵Reviewed, *N. Am. Rev.*, XLIII, 163-178 (July, 1836).

and Harvard conferred upon him the honorary degree of Master of Arts, in 1889.¹⁹⁶

The work of another traveler, a Scotchman, like John Russell, must now receive mention. John Strang (1795-1863), who had been in Germany in 1831, published his account of that country, five years later, in a series of letters, under the title *Germany in MDCCCXXXI*.¹⁹⁷ He had already translated some German fiction, and his new book, published simultaneously in London¹⁹⁸ and New York, was largely devoted to an intelligent discussion of the literature of Germany. In one place or another, he finds occasion to name all the greater literary figures of that country, from the early part of the eighteenth century to Börne, Heine, and Grillparzer. In treating of the German drama, he shows acquaintance with the *Litteraturbriefe*, in the statement, that Lessing had held up England, rather than France, as the model for Germany. "It was to the genius of Frederick Schiller, however, that this country is chiefly indebted for the change which was produced on her dramatic literature—a change no less remarkable than that which, at an earlier period of the world, was effected on the drama of Spain and England, by the writings of Calderon and Shakspeare."¹⁹⁹ Schiller's earliest work, Strang goes on to show, pointed in a new direction,—away from Lessing. "The youthful student of Stuttgart, alike unacquainted with the world, and with the prescribed and circumscribed limits imposed on the drama, produced his '*Robbers*'; and faulty though it be in many points of view, the sensation which its appearance excited in the public mind, testified at once that its style was more in unison with national feeling than any thing that had yet been performed on the German stage. You must not imagine from this, that I consider the

¹⁹⁶Cf. *Dartmouth College Necrology*, 1895-96, p. 3.

¹⁹⁷No. 34.

¹⁹⁸The London edition is in 2 vols., 12°.

¹⁹⁹P. 107.

popularity which Schiller's first drama obtained, as any great proof of superior merit in the drama itself; all I mean to state is, that from the hour that *Karl Moor* was heard on the stage, contrasting in eloquent strains the feelings of his pure boyhood with those of his guilty manhood, the fact was established, that tragedies of varied and continued action, and not of monotonous and didactic declamation, were as much in accordance with the taste of Germany, as they had long been with that of England."²⁰⁰—*Wallenstein* and *Mary Stewart* (sic) are superior as dramas to *Götz* or *Tasso*;²⁰¹ and yet the later tendency in Germany, Strang admits with regret, is away from the romance and nature of Schiller to the Fate drama of Werner, Müllner, and Grillparzer.²⁰²

But reference must here be made to the most significant publication of the year, indeed to one of the most important yet recorded. The *Translations in Poetry and Prose from celebrated German Writers*²⁰³ formed, in a way, a counterpart to the collection issued by Megede, for it introduced to the American public some sixteen of the important writers of the eighteenth and early nineteenth centuries, through the medium of the English language. The compiler of this anthology, who had the distinction of being first in the field, has already received mention as the author of *An Introduction to the Study of the German Language*, etc.²⁰⁴ It was Hermann Bokum, who was at this time at Harvard. Some few of the translations were from his own pen; but the English versions were drawn chiefly from Benjamin Beresford and Joseph Charles Mellish's *Specimens of the German Lyric Poets* (London, 1822), William Taylor's *Historic Survey of German Poetry* (London, 1828-30), and from sundry reviews, of

²⁰⁰PP. 107-108.

²⁰¹Cf. p. 198.

²⁰²PP. 110, seq. For other passing references to Schiller, cf. pp. 224, 343.

²⁰³No. 35.

²⁰⁴Cf. No. 24.

which the compiler had kept no record. Scant biographical notices of the more unfamiliar poets were added; these had been abridged from the *Encyclopædia Americana*²⁰⁵ and Beresford-Mellish. Schiller is represented by some verses from the third act of *Maria Stuart*,²⁰⁶ and by the following poems:²⁰⁷ 1. "The Count of Hapsburg"; 2. "Thekla's Song; or the Voice of a Spirit"; 3. "The Cranes of Ibcus"; 4. "To the Muse";²⁰⁸ 5. "The Fight with the Dragon"; 6. "Ritter Toggenburg"; 7. "The Pilgrim".²⁰⁹

It should be added, that Bokum delivered a course of lectures on the German Language and Literature in Tremont Hall, Boston, during the spring of this same year, 1836, probably inspired by the example of his predecessor, Charles Follen. The introductory lecture was largely devoted to a defense of the German language. Bokum maintained its richness and expressiveness, and read aloud the "Erlkönig," to prove that German possesses euphony. He spoke, further, of the superiority of German scholarship; and he promised to give his hearers, in the succeeding lectures, a general outline of the literature of Germany, from the middle of the eighteenth century, with reviews of the best works of the period. This preliminary lecture was published in the form of a pamphlet,²¹⁰ but attempts to find a similar record of the remaining six have proved unsuccessful.

One isolated translation belongs to the record of this year, 1836. It is "The Exile,"²¹¹ a free rendering of Schiller's "Der Flüchtling," by C. Sherry, contained in a collection of

²⁰⁵Cf. No. 22.

²⁰⁶Lines 2075-2082, 2087-2104, 2134-2142,—made continuous.

²⁰⁷PP. 34-66.

²⁰⁸Cf. "Votiftafeln": "An die Muse."

²⁰⁹The extract from *Maria Stuart* and No. 4 are from Beresford-Mellish; No. 2 is from Mrs. Hemans; No. 7 is Fredk. H. Hedge's rendering.

²¹⁰*A Public Lecture on the German Language and Literature, introductory to a Course of Six Lectures to be delivered in Tremont Hall, Phillips Place, on March 2d, 9th, 16th, 23d, 30th, and April 6th.* By Hermann Bokum, etc. Boston, 1836. 12°. 21 pp.

²¹¹PP. 107-108.

poems from forty-eight American poets, entitled *The Laurel*.²¹² This translation²¹³ had appeared in the magazines as early as 1830.²¹⁴ And as late as 1848, it is to be found²¹⁵ in a volume entitled *Gems of Poetry*, etc.,²¹⁶ which is, however, merely a new name for the older work.

As it seems, "Das Lied von der Glocke" was the most popular poem of Schiller's in this country. It was published again and again, in separate editions, in various translations, not to mention its appearance in almost every collection of German poetry.²¹⁷

The first American version in book form (1837)²¹⁸ must be accredited to Samuel Atkins Eliot (1798-1862), who then held a double post of honor,—the mayorship of Boston and the presidency of the Academy of Music in that city. In translating the poem, his principle was strict adherence to the measure and rhythm,²¹⁹ as he was adapting it to the music of Andreas Jacob Romberg (1767-1821) for his Academy. Eliot was very successful: his was the first presentation in English to music and the first good English rendering.²²⁰ A second edition, with minor verbal changes, belongs to 1851 and was reprinted in 1852.²²¹

N. L. Frothingham²²² reviewed this version, together with

²¹²No. 36.

²¹³Also Baltimore: Bayly & Burns, 1837.

²¹⁴*The Collegian*, No. 4, p. 152 (May, 1830); *The Free Enquirer*, II, p. 256 (June, 1830). Cf. also *N.-Y. Mirror*, XVI, p. 28 (July, 1838).

²¹⁵pp. 107-108.

²¹⁶No. 93.

²¹⁷It is even included in the advertising catalogue of Meneely & Company, Bell-Founders, West Troy, N. Y. (Albany, 1874); cf. pp. 41-58 (Bulwer's translation).

²¹⁸No. 37.

²¹⁹Cf. p. 2, Note.

²²⁰For quite a full treatment of many English translations, cf. J. Perry Worden, *The Song of the Bell*: 'etc., etc. Halle, etc., 1900, pp. 50-142. For this translation, cf. pp. 54-57.

²²¹Nos. 102, 103.

²²²*Chr. Exam.*, XXII, 235-245 (May, 1837).

another of the same date from the pen of John S. Dwight.²²³ The first was necessarily more restricted, he concludes, owing to the musical limitations. "If we might venture to compare them, we should say that the first was the more staid and cautious, the second the more fervid and poetical."²²⁴ These two translators were fellow-townsmen, and neither knew of the other's intention.²²⁵

George Moir (1800-1870), afterwards a professor at the University of Edinburgh, translated *Wallenstein* in 1827. The *Camp*²²⁶ was reprinted here ten years later;²²⁷ the other parts of the drama were doubtless omitted, because of Coleridge's translation. Accompanying the English text was a memoir of the Duke of Wallenstein, which exonerated him from all charges of treason, and deplored Schiller's treatment of the latter in the *Geschichte des dreissigjährigen Krieges*. This eulogy was the work of George Wallis Haven, already noticed.²²⁸

The *Critical and Miscellaneous Essays* of Thomas Carlyle were edited by Emerson and published in Boston, 1838-39.²²⁹ These contain several references requiring mention: first, a quotation from Schiller on the Artist,²³⁰ in the essay on the "State of German Literature" (*Edinburgh Review*, 1827); secondly, the article "Schiller,"²³¹ originally contributed to *Frazer's Magazine* (No. 14, 1831); and thirdly, scant allusions in the review of *Taylor's Historic Survey of German Poetry* (*Edinburgh Review*, 1831),²³² and elsewhere. The extracts relative to

²²³*Amer. Mo. Mag.*, n. s., III, 33-40 (Jan., 1837). Republished in Ripley, Vol. III (cf. No. 42).

²²⁴L. c., pp. 239-240.

²²⁵Cf. notice from musical standpoint in *N. Am. Rev.*, XLIV, 541-546 (April, 1837).

²²⁶No. 38.

²²⁷Cf. *Western Messenger*, III, p. 643 (Apr., 1837), for brief notice.

²²⁸Supra, No. 33.

²²⁹No. 39.

²³⁰I, 62-63.

²³¹II, 263-318.

²³²Vol. III, especially pp. 2-3.

Madame de Staël's visit to Weimar, contained in later editions of these essays, were not at first included in the appendixes.

Still another work of the same class as Follen's and Bokum's text-books was issued at Andover, in 1838, entitled *Introduction to the German Language*, etc.²³³ A German grammar is followed by numerous selections from prose and poetry, among which "Das Inquisitionsgericht"²³⁴ and "Des Mädchens Klage" find a place.²³⁵ The editor was David Fosdick, Jr. (1813-1892), a graduate of Amherst College (1831) and Andover Theological Seminary (1833), and later, founder of the "South Groton Christian Union."²³⁶ He was said to have a reading knowledge of thirteen languages.²³⁷

Charles Timothy Brooks (1813-1883), for so many years Unitarian pastor at Newport, Rhode Island,²³⁸ had studied German under Charles Follen at Harvard, and all his life was an industrious translator from the German literature. He was the first American to translate *Wilhelm Tell*,²³⁹ which, in 1838, was issued anonymously. He also prepared English versions of *Maria Stuart* and *Die Jungfrau von Orleans*, but these have never been printed. Still other works will receive notice below.²⁴⁰

John S. Dwight expressed warm commendation for Brooks's *Tell*. "It is done faithfully, almost literally," he asserts; it possesses "rare excellence as a translation."²⁴¹ He finds, at the same time, some tendency to amplification.²⁴²

²³³No. 40.

²³⁴From *Gesch. des Abf. des ver. Niederlande*.

²³⁵PP. 180-188; 215-216.

²³⁶A brief notice of this volume, in *N. Y. Rev.*, IV, p. 254 (Jan., 1839).

²³⁷Cf. *Obituary Record of Graduates of Amherst College for the Academic Year ending June 29, 1892*, pp. 275-276.

²³⁸1837-73.

²³⁹No. 41.

²⁴⁰Cf. Nos. 62, 85.

²⁴¹Cf. *Chr. Exam.*, XXV, 385-391 (Jan., 1839).

²⁴²Cf., too, notice in *N. Am. Rev.*, LI, 515-517 (Oct., 1840). [Cf. *infra*, No. 53.]

The next year, 1839, proved a very important one for the appreciation of Schiller in the United States. Several valuable works must receive notice.

From 1838 to 1842, George Ripley (1802-80) was issuing *Specimens of Foreign Standard Literature* (14 vols.), which exerted so much influence in circles of culture in New England and elsewhere. Professor White²⁴³ has enumerated the four volumes that were dedicated to the literature of Germany.²⁴⁴ The first of these was *Select Minor Poems from the German of Goethe and Schiller*.²⁴⁵

This work contained thirty-four selections from the latter poet, translated by John Sullivan Dwight (1813-93) and seven of his friends (N. L. Frothingham, W. H. Channing, F. H. Hedge, George Bancroft, C. T. Brooks, C. P. Cranch, James F. Clarke).²⁴⁶ Dwight, who, it will be remembered, afterwards taught German, among other subjects, at the Brook Farm, also contributed the preface.²⁴⁷ Herein he maintained the propriety of thus grouping together Goethe and Schiller, who had stood united against Voltairism, in the cause of poetry and art. Schiller's early lyrics are barely represented, because of their marked contrast with the finish of Goethe's youthful songs.²⁴⁸ Special notes²⁴⁹ are appended, in which Schiller is quoted on the Satire, Elegy, and Idyl; the difficulty of adopting the distich in English is considered; and extracts are given from Carlyle's biography of the German poet. The selections included "The Song of the Bell," in Dwight's version,²⁵⁰ to which allusion has already been made in connection with a review by N. L. Frothingham.²⁵¹ It was likewise praised

²⁴³Cf. *Goethe-Jahrbuch*, V, p. 232.

²⁴⁴Cf. also O. B. Frothingham, *Transcendentalism in New England*, N. Y., 1886, p. 116.

²⁴⁵No. 42.

²⁴⁶PP. 201-357.

²⁴⁷PP. ix-xv.

²⁴⁸Cf. Notes, pp. 427, seq.

²⁴⁹PP. 427-439.

²⁵⁰PP. 311, seq.

²⁵¹Cf. *supra*, Note 223.

by G. S. Hillard.²⁵² Dr. Worden²⁵³ charges it with carelessness. The same version was published, five years later, in Philadelphia, by Schreiber and Schwacke;²⁵⁴ the English and the German were printed in parallel columns, and it was marked into divisions for vocal rendering. The edition was reprinted by John H. Schwacke, probably in the following year.²⁵⁵

This collection of poetic gems in English setting was the first ambitious effort, in this line, of the new American scholarship. One reviewer of the time considered it remarkable that New England should possess so many men who could produce such excellent translations.²⁵⁶ But a new literary generation was growing up, and, as already shown,²⁵⁷ under the inspiration of the German universities. And the effect of this volume could not have been inconsiderable upon the original American literature. A similar thought is expressed in a magazine, a dozen years later; and the immediate value of the work is thus acknowledged: "The series of translations edited by Mr. Ripley, and especially the two volumes of Messrs. Dwight and Brooks,²⁵⁸ have tended perhaps more than any thing else to extend among us a knowledge of the master-pieces of German inspiration."²⁵⁹ Bokum's compilation was, thus, speedily eclipsed by original efforts.

The book was also reviewed by George Bancroft,²⁶⁰ who took this occasion to add his word to the Goethe-Schiller controversy. He denounced the older poet as devoid of all principles, as the servant of a decadent aristocracy, in genius Voltaire's inferior. On the other hand, Schiller's "tastes were

²⁵²*N. Am. Rev.*, XLVIII, 505-514 (Apr., 1839).

²⁵³L. c., pp. 57-63.

²⁵⁴No. 72.

²⁵⁵No. 73.

²⁵⁶*Cf. Bost. Quart.*, II, 187-205 (Apr., 1839).

²⁵⁷*Supra*, p. 23.

²⁵⁸*Cf. infra*, No. 62.

²⁵⁹*Knickerbocker*, XXXVII, p. 361 (Apr., 1851).

²⁶⁰*Cf. Chr. Exam.*, XXVI, 360-378 (July, 1839).

exalted ; his love of humanity, a consuming passion ; his ardor for freedom and social progress, an absorbing feeling."²⁶¹⁻²⁶²

Although Wilhelm Radde, one of the earlier German publishers in New York City, had not included anything from Schiller in the volume entitled *Museum der deutschen Klassiker* (1836), which proved, moreover, a financial failure, yet, in 1839, he did issue two little brochures that were concerned, wholly or in part, with this poet. One of these contained an anonymous translation of "Das Lied von der Glocke",²⁶³ together with the German text in parallel wise. It is the same version, except for slight verbal changes, as the one that appeared, some years later, in a periodical²⁶⁴ above the initials "H. M. M.," and was recently characterized by Dr. Worden, who evidently had not seen the earlier form, as "a translation rivaling that of Bulwer for inferiority."²⁶⁵ The second little publication was called simply *Capuciner*²⁶⁶ and gave, in parallel columns, the eighth scene of *Wallensteins Lager* and an English translation of it, altogether different from Moir's, of 1837. But it also contained English renderings of Goethe's "Der Fischer" and "Das Blümlein Wunderschön," besides one lyric each from Hölty and Salis.

It is interesting to note an imitation or adaptation of "Das Lied von der Glocke," likewise belonging, in book form, to 1839. James Nack (1809-79), although deaf and dumb, labored in the cause of literature and made translations from several languages ; he now published in his volume, *Earl Rupert, and other Tales & Poems*,²⁶⁷ "The Bell Song. Partly from the

²⁶¹*Ibid.*, p. 373.

²⁶²Cf. *Goethe-Jahrbuch*, V, 226, etc.; and see notices in *N. Y. Rev.*, IV, 393-400 (Apr., 1839); *Amer. Mus. of Sci., Lit. & the Arts*, II, 495-500 (June, 1839), by G[eorge] H. C[alvert]; *Deutsch-Amerikanische Monatshefte*, II, 193-212 (Sept., 1864), by O. Seidensticker.

²⁶³No. 43.

²⁶⁴*U. S. Mag., & Dem. Rev.*, XVI, 215-222 (Mar., 1845).

²⁶⁵Worden, l. c., p. 69.

²⁶⁶No. 44.

²⁶⁷No. 45.

Lied von der Glocke."²⁶⁸ He omitted the technical portions relative to bell-founding, considering such details of no general interest.²⁶⁹

Another translation of "Die Theilung der Erde" belongs to this time. It was the work of Rufus Dawes (1803-59), lawyer, Swedenborgian preacher, and poet, whose collection of miscellaneous poems²⁷⁰ included this "Division of the Earth,"—²⁷¹ a lyric rather frequently found in the early magazines.

A translation by Mrs. Ellet has already been cited.²⁷² But now, feeling the dearth of competent English versions of Schiller's plays, she entered this dramatic field with an extensive work, *The Characters of Schiller*.²⁷³ In this twenty-three of his more prominent *Dramatis Personæ* are characterized, and the essays interspersed with copious extracts in translation,—²⁷⁴ also from her own pen, save in the case of Coleridge's *Wallenstein*.²⁷⁵ In the beginning, she sought to expound Schiller's literary creed, emphasizing his devotion to Form, his ideas of Taste and Art as elaborated in the esthetic essays, his romantic, or unpractical, tendency, his poetic diction, and *enfin*, his eminent capacity for dramatic delineation of character.

One reviewer of this work regards Mrs. Ellet's field as necessarily limited, because of the idealized type of the German poet's creations. These are easy to fathom, for they have no hidden motives.²⁷⁶ Another writer accords her this

²⁶⁸PP. 51-64.

²⁶⁹First published in *N.-Y. Mirror*, XV, p. 56 (Aug., 1837).

²⁷⁰No. 46.

²⁷¹PP. 342-343.

²⁷²Cf. No. 30; also Note 175.

²⁷³No. 47.

²⁷⁴*Maria Stuart* had previously been treated thus in *Knickerbocker*, IX, 433-446 (May, 1837); also *Wilhelm Tell*, in *Amer. Mo. Mag.*, n. s., III, 587-600 (June, 1837).

²⁷⁵Cf. p. 63, Note, where she disclaims acquaintance with any other English versions of Schiller's dramas.

²⁷⁶Cf. *N. Am. Rev.*, XLIX, 257-258 (July, 1839).

praise: "We regard Mrs. Ellet as among the first female writers of our country. * * * * * her mind is deeply imbued with the literature and philosophy of the land of Goethe."²⁷⁷ And certainly, at this early period, her work must have contributed much to a better understanding of Schiller's dramatic pieces; in this particular line she has the honor of leading the way.²⁷⁸

Another important figure of that time in the study of German literature in this country, is Alexander Hill Everett (1792-1847). After his graduation at Harvard, he entered the diplomatic service, and, in 1809, went to Russia with John Quincy Adams. It is thought that there he may have studied German.²⁷⁹ In 1823, he had published an essay on Schiller in the *North American Review*²⁸⁰ (of which he was editor, from 1829 to 1834), apropos of Heinrich Doering's *Friedrich von Schiller's Leben*, Weimar, 1822. And later, a translation of "Die Würde der Frauen" ("The Worth of Woman")²⁸¹ had appeared from his pen. Now, in a lengthy address delivered in 1839 before the Literary Societies of Dartmouth College, on the *Character and Influence of German Literature*,²⁸² the part devoted to Schiller is essentially a digest of this review of 1823, with the translation of 1837 added.²⁸³ He deprecated the comparison of the German dramatist with Shakespeare, though the former, he told his hearers, did stand first "in the grandeur, beauty, and dignity of his moral conceptions;"²⁸⁴ Schiller was rather to be likened to Byron.

²⁷⁷*Hesperian*, III, 250-251 (Aug., 1839).

²⁷⁸Cf. *N. Y. Rev.*, V, 232-233 (July, 1839), claiming that Mrs. E. is indebted to Carlyle. Cf. also *Godey's Lady's Book*, XIX, p. 96 (Aug., 1839); XX, p. 46 (Jan., 1840).

²⁷⁹Cf. Wilkens, l. c., p. 155, Note 2; also pp. 153-154, for account of an early article by A. H. E. on German Literature (*Genl. Repos. and Rev.*, IV, 91-105. 1812).

²⁸⁰XVI, 379-425 (Apr.).

²⁸¹*U. S. Mag., & Dem. Rev.*, I, 35-37 (Oct., 1837). Reprinted in *N.-Y. Mirror*, XV, p. 227 (Jan., 1838); *Family Mag.*, VIII, p. 269 (1840); *Iris*, I, 44-45 (Nov., 1840).

²⁸²No. 48.

²⁸³PP. 24-26.

²⁸⁴P. 30.

After reviewing the literature of Germany, from the *Nibelungen Lied* to the time of Körner, Everett made an earnest plea for a national literature in the United States.²⁸⁵⁻²⁸⁶

Another general essay on German literature²⁸⁷ is to be found in the so-called *Baltimore Book*²⁸⁸ of this year, from the pen of John Gottlieb Morris (1803-95), a Lutheran pastor of Baltimore and Lutherville, Maryland.²⁸⁹

"German genius and German literature have long been themes of admiration to all, who have been able to appreciate their exalted merits." After this beginning, Morris quotes from Dwight's *Travels*,²⁹⁰ of a decade before, to prove German enlightenment; the German language is declared to be more than the harsh medium that popular prejudice would make it; the philosophy and philology of Germany, and then its *belles lettres*, from the Minnesingers to the nineteenth century, are each briefly treated; the German drama is eulogized, and the country's achievements in criticism and education acknowledged. It is, therefore, a matter of congratulation, Morris concludes, that many American scholars have studied in Germany, that the language is being taught in some American colleges, and that English translations are making their appearance. "Whom shall we place beside Wieland, Kerder [Herder], Goethe and Schiller?"²⁹¹ he exclaims. And Germany "had no Mæcenas to foster her infant aspirations; as Schiller beautifully sings,

²⁸⁵Cf. *N. Y. Rev.*, VI, p. 266 (Jan., 1840), where this address is noticed.

²⁸⁶His *Address to the Philermenian Society of Brown University, on the Moral Character of the Literature of the Last and Present Century*. * * Sept. 4, 1837, has only a passing reference to Goethe and Schiller, pp. 43-44.

²⁸⁷PP. 223-236.

²⁸⁸No. 49.

²⁸⁹A graduate of Dickinson (1823) and Princeton Theological Seminary.

²⁹⁰Supra, No. 19.

²⁹¹P. 232.

For her bloomed no Augustan age,
 No Medicean patronage
 Bloomed on her natal hour ;
 She was not nursed by sounds of fame,
 No ray of princely favor came,
 To unfold the tender flower."²⁹²

Beginning the study of German in 1832, Margaret Fuller (1810-1850) had shown herself a wonderfully apt pupil. Her admiration for Goethe is well known ; and in 1839, her translation of Eckermann's *Gespräche mit Goethe*²⁹³ (first and second parts) was issued as volume four of George Ripley's series.²⁹⁴ In the preface, she joined her protest to that of Heine²⁹⁵ against the controversy over the respective merits of Schiller and Goethe. She repeats the objections ordinarily raised to the latter : (1) he was not a Christian ; (2) not an Idealist ; (3) not a Democrat ; and (4) he was not Schiller ;²⁹⁶ and concludes, " It was, indeed, unnecessary that there should be two Schillers, one being sufficient to represent a certain class of thoughts and opinions. It would be well if the admirers of Schiller would learn from him to admire and profit by his friend and coadjutor, as he himself did."²⁹⁷ The student of literature may neglect neither Schiller nor Goethe, " but far, far least the latter."²⁹⁸⁻²⁹⁹

But the list for this year, 1839, contains a tenth publication, which is the most noteworthy product of the German press in America that these pages will record. It was no less than a set of Schiller's complete works, in twelve 32 mo. volumes.³⁰⁰

²⁹²P. 233,—the translation of the first stanza of " Die deutsche Muse," as given by John Russell, p. 41 (supra, No. 15).

²⁹³Lpz., 1836 ; 2d ed., Lpz., 1837.

²⁹⁴No. 50.

²⁹⁵Supra, p. 33.

²⁹⁶P. xii.

²⁹⁷P. xvi.

²⁹⁸P. xviii.

²⁹⁹Cf. *N. Y. Rev.*, V, 233-234 (July, 1839), for notice.

³⁰⁰No. 51.

Only the first three volumes, containing the *Gedichte*, the early dramas, *Iphigenie in Aulis*, and *Don Carlos*, appeared in 1839; five more came out, the following year; while volumes eight, ten, eleven, and twelve were not published until 1841. There could have been no slight interest felt in America at this early period in German literature and especially in Schiller, to encourage the preparation of such an edition. The publisher was Lorenz B. Schwarz, of Baltimore, who was at that time publisher of *Der Freisinnige Beobachter*, and later of *Der Bürgerfreund*. The edition is very similar to the Cotta edition of 1838, but minor orthographic differences (*Leichenfantasie*: *Leichenphantasie*; *Kocytus*: *Cocytus*; *Tirannin*: *Tyrannin*) prove that this is not simply a case of borrowed plates.³⁰¹⁻³⁰²

The next work to require mention proves the timeliness of Margaret Fuller's words, quoted in a foregoing paragraph. Attention has already been called to the attack on Goethe by George Bancroft.³⁰³ And now, again in Ripley's valuable series, in the year following Margaret Fuller's publication,³⁰⁴ the translation of *Die deutsche Litteratur*,³⁰⁵ of Wolfgang Menzel (1798-1873), made its appearance in this country.³⁰⁶ The American translator was Cornelius Conway Felton (1807-62), then professor of Greek at Harvard, and afterwards its president (1860). It was this work that dominated the anti-Goethe sentiment.

Menzel's attitude is familiar. There is no biography of Schiller, no analysis of his work: there is merely an essay extolling the poet's idealism.³⁰⁷ "In Schiller's ideals, we meet with no dead mechanical law, no theory, no dry system of

³⁰¹A set of these 12 vols., bound in 6, is in the Union College library.

³⁰²Gustav Körner, *Das Deutsche Element in den V. S. v. Nordamerika, 1818-1848*, Cincin., 1880, p. 396, states that the Baltimore edition was projected in 1836.

³⁰³Supra, p. 41.

³⁰⁴I. e., 1840.

³⁰⁵Originally, 1828.

³⁰⁶No. 52.

³⁰⁷PP. 141-160.

morals, but a living and organic nature, a stirring life of acting men."³⁰⁸ The reflective and declamatory element can be regarded only as a small error of form.

And just as Menzel eulogized Schiller, just so did he heap abuse upon Goethe. To quote, once more, from Professor Thomas: "Menzel's treatment of Goethe is one long diatribe of misrepresentation, becoming at times a mere ululation of malignant hatred. Schiller, on the other hand, is exalted to the skies as the peerless representative of all that is noble in human nature and in poetry."³⁰⁹ The critics did not fail to recognize the faults of this literary historian. He is "a good hater," one reviewer writes,—too much so to be a good critic.³¹⁰ Hermann Fischer seeks thus to account for Menzel's point of view:—

'Man kann diese ganze Richtung aus Menzel's Jugendleben begreifen. In ländlicher Umgebung hatte er vier Jahre seiner Jugend zugebracht, die Gesellschaft war ihm in seiner Vaterstadt nur in der Gestalt eines wenig geistvollen Protzen-thums vor Augen gekommen; in seine Gymnasiasten-und Studentenzeit fielen die Befreiungskriege. So konnte sich leicht eine Verachtung der ruhig gemessenen Weltbildung, eine Ueberspannung der Ideen, die ohnehin in der gährenden Zeit lagen, in ihm ausbilden. Unermüdlich eifernd und polternd hat Menzel diese Ansichten in seinem Litteraturblatt und in dem 1828 zuerst erschienenen Werke, "*Die deutsche Litteratur*" entwickelt.'³¹¹

Yet this blind, one-sided view of literature attracted many followers; among whom one,³¹² in particular, must later receive more than passing comment.³¹³

³⁰⁸(Ripley, Vol. IX, or Menzel, Vol. III,) p. 148.

³⁰⁹L. c., p. 450.

³¹⁰Cf. *N. Am. Rev.*, LI, 524-526 (Oct., 1840). The translation is here declared admirable.

³¹¹*Allgemeine Deutsche Biographie.*

³¹²Infra, No. 90.

³¹³Cf. *Dial*, I, No. 3, 315-339 (Jan., 1841): Felton made his translation from the 2d edition, Stuttg., 1836 (p. 339, Note). [By Theodore Parker.]—See also *N. Y. Rev.*, VII, 522-524 (Oct., 1840); and O. B. Frothingham (cf. supra, Note 244), pp. 57-58.

One translation of *Wilhelm Tell* has already been noticed,³¹⁴ and this was now (1840) followed by another.³¹⁵ William Peter (1788-1853), an Englishman, a graduate of Oxford and Member of Parliament, who had been appointed British Consul of Pennsylvania and New Jersey in 1840, reprinted in Philadelphia his version of 1839.³¹⁶ The preface recounts Goethe's interest in the material of this play and upholds the authenticity of the Tell legend. A commentary upon the local Swiss elements, the historical references, etc., is also provided. After the drama, which constituted the main part of the volume, Peter had placed several German lyrics, done into English. Four of these were from Schiller,³¹⁷ namely, "Thekla" ("Des Mädchens Klage"), "The Ideal" ("Die Ideale"), "Longing," ("Sehnsucht"), and "The Surety" ("Die Bürgschaft").

The *North American Review*³¹⁸ noticed Peter's rendering of *Tell* at the same time with that of Brooks. The former, it was stated, "reads like an English poem, and yet is a faithful transcript of the German original;" the latter was, in some respects, closer and more poetical.³¹⁹ This text was largely appropriated for Bohn's edition of 1846.³²⁰ Another edition was published, again in Philadelphia, in 1851.³²¹

In like manner, the same author published in this country a translation—the first American translation—of *Maria Stuart*,³²² also in 1840.³²³ This was reviewed³²⁴ as possessing

³¹⁴Cf. No. 41.

³¹⁵No. 53.

³¹⁶Heidelberg. Cf. Karl Goedeke, *Grundriss*, 2d edit., V, p. 231.—(Preface is dated Lucerne, Sept. 30, 1837. Peter had lived on the continent from 1835.)

³¹⁷PP. 187-197.—Peter also translated "Ritter Toggenburg," which is preserved in MS. and seems never to have been published.

³¹⁸LI, 515-517 (Oct., 1840).

³¹⁹This translation is also cited in *N. Am. Rev.*, LII, 546-547 (Apr., 1841).

³²⁰Cf. *Lity. World*, III, 641-643 (Sept., 1848); also "Advertisement" to 3d edition, Phila., 1851.

³²¹No. 101.

³²²No. 54.

³²³P. 214. P. speaks of an earlier edition which cannot be located. The Dedication is dated Jan. 13, 1839. A Heidelberg reprint appeared in 1841.

³²⁴Cf. *N. Am. Rev.*, LII, 546-547 (Apr., 1841).

the same merits and the same defects as his *William Tell*; that is, it was faithful to the original and expressed in pure English, yet was occasionally bald and unpoetic. Critical notes were again appended. And a translation of "Der Kampf mit dem Drachen" ("The Battle with the Dragon")³²⁵ was added, among other German lyrics.

Thus, Schiller's later dramas and his lyrics were rapidly becoming accessible to English readers. Indeed, within two years great progress had been made. No fewer than twelve biographies, translations, edited texts, and critiques, had appeared, besides an edition of the *Werke*. Ignorance of German literature was being fast dissipated. This new condition of things is epitomized by a reviewer of Menzel's work, to whom reference has already been made,³²⁶ as follows:—

"'It does us honor,' says Menzel, 'to know the great English; it does the English no honor to know nothing of the great Germans.' We shall not merit this reproach much longer," adds the American writer; "there is a good chance of our knowing these 'great Germans' right intimately before many years have passed. Mr. Ripley's series of translations is not the only indication of a growing curiosity on the subject of foreign literature generally, and that of Germany in particular. Translations from all the distinguished authors, and imitations of every sort, already abound. A German mania prevails, affecting young men and maidens,—just as a Byron mania did fifteen years ago,—only that the former is more general, and manifests itself not only in poetry, but in various departments of literature and philosophy."³²⁷

In 1841, *Fragments from German Prose Writers*,³²⁸ by Sarah Austin (1793-1867), widely known for her able and conscientious efforts to introduce the best German literature to the English public, appeared, simultaneously, in London and

³²⁵PP. 223-235.

³²⁶Supra, p. 48.

³²⁷*N. Am. Rev.*, LI, p. 524 (Oct., 1840).

³²⁸No. 55.

New York. In this work is a brief biographical sketch of Schiller;³²⁹ and the short prose extracts are drawn from his introductory lecture at Jena, his correspondence, the introduction to the *Geschichte des Abfalls der vereinigten Niederlande*, and *Über Völkerwanderung, Kreuzzüge und Mittelalter*.³³⁰⁻³³¹

This same year, the first collection of any part of the poet's letters was made. This volume,³³² from the pen of Mrs. Jane Lee Weisse, contained fifty-eight letters written prior to Schiller's marriage (i. e. 1782-90), and written to those friends toward whom he felt and showed no reserve.³³³ Mrs. Weisse, *née* Hunt, born in 1805, became the wife of Dr. John Adams Weisse, a physician, and, at a later time, the president of the New York Philological Society, during this year of 1841; and her marriage to a native German may well have influenced her choice of subject. During this year, she published also a collection of translations of prose and poetry from several German writers, entitled *Moral and Religious Selections*, etc.³³⁴ There is one extract from Schiller, called "Nature."³³⁵

At this time, too, in *Viator*,³³⁶ *Die Räuber* was violently denounced by David Hoffman, in a chapter entitled "Thoughts on a Play or two."³³⁷ The *raison d'être* of the drama must consist, he asserts, in its utility and its power to give pleasure. The *Robbers* meets neither requirement,— "that *abandoned, detestable, wicked and incongruous* play."³³⁸ Quoting several passages, in translation, Hoffman inveighs against the spirit

³²⁹PP. 326-327.

³³⁰PP. 21-28, 185-187, 238-245, 57-58.

³³¹Noticed in *N. Am. Rev.*, LIV, 504-506 (Apr., 1842); *N. Y. Rev.*, X, p. 253 (Jan., 1842).

³³²No. 56.

³³³Noticed in *Dial*, III, No. 3, 411-413 (Jan., 1843).

³³⁴No. 57.

³³⁵PP. 14-15.

³³⁶No. 58.

³³⁷Cf. pp. 315-334.

³³⁸P. 320.

of Fatalism in the piece, against Karl's motives for rejecting suicide, against the subordination of every consideration of right and virtue to love and passion. He acknowledges Schiller's genius and the value of the drama in general; but if no better plays than this, better no theatres at all!

Hoffman (1784-1854), born in Baltimore, and for many years³³⁹ professor of law at the University of Maryland, had but recently returned from a two years' sojourn in Europe.

After this attack, it is refreshing to note an article in the *Rhode-Island Book*,³⁴⁰ also of 1841, entitled "German Literature."³⁴¹ It was written by a poetess of Providence, Sarah Helena Whitman (1803-78); and while the article does not deal directly with Schiller, its content is of interest at this place. With regard to the bitterness aroused by the efforts to introduce German literature, Mrs. Whitman is inclined to take comfort in the thought, that this is, in reality, an indication of general appreciation of the subject. In her opinion, Americans need some of the cosmopolitanism of the Germans; and, at length, they possess "the golden Key" to the treasures of German literature,—doubtless, referring to the *Select Minor Poems from the German of Goethe and Schiller*, of 1839. As for herself, Germany had been "a bright land of promise since first in early youth" she had "listened with kindling heart and eager sympathy to the tidings which *Mde. De Stael* had brought us."³⁴²

The "Burial of Schiller," a poem by Hannah Flagg Gould (1789-1865), had appeared, in 1840, in a periodical.³⁴³ This was included, the year following, in the third volume of her collected *Poems*.³⁴⁴ Bryant had already written upon the same theme.³⁴⁵ Their verse form is the same, but their treatment is altogether different.

³³⁹1817-36.

³⁴⁰No. 59.

³⁴¹pp. 50-58.

³⁴²p. 58.

³⁴³*Family Mag.*, vol. 1839-40, p. 391.

³⁴⁴No. 60. Cf. pp. 126-128.

³⁴⁵*Infra*, No. 65.

Yet the most important contribution of the year was the series of lectures, "On Schiller's Life and Dramas,"³⁴⁶ prepared by Charles Follen for his courses at Harvard, and now, since the writer's death, published by his widow. The usual biographical incidents are very fully treated, the translation of some pertinent letter being occasionally interjected. And then each of the dramas is taken up, in chronological sequence, with the dramatic sketches, or fragments, and translations, at the end. Follen would include, here and there, whole scenes in his own English version, to show the spirit of the respective play. At times, he takes issue with Friedrich Schlegel or Carlyle. After all, the work is but a fragment, the criticism toward the end being little more than suggested.

In a eulogistic article on Follen, William H. Channing³⁴⁷ makes reference to these lectures, which were first written for students, and later delivered to the best audiences in New York and Boston.³⁴⁸ They were "filled throughout," he states, "with translations of the finest passages, as poetical as they are accurate. * * * They have been too universally admired to need commendation."³⁴⁹⁻³⁵⁰

Follen's *Inaugural Discourse*,³⁵¹ delivered at Cambridge, September 3d, 1831, urges the importance of an intimate acquaintance with German scholarship and literature. The nature of the address is, therefore, general, so it need not be dwelt upon at this place.

The concluding volume (XIV)³⁵² of Ripley's oft-mentioned series contained translations from several lyric poets of Germany, and appeared in the following year (1842). The editor

³⁴⁶No. 61.

³⁴⁷*Chr. Exam.*, XXXIII, 33-56 (Sept., 1842).

³⁴⁸Winter 1832-33 in Boston, 1839-40 in N. Y.; cf. Follen's *Works*, I, p. 314.

³⁴⁹L. c., p. 51.

³⁵⁰For other accounts of Follen, cf. *Dem. Rev.*, VII, 466-472 (May, 1840); *Chr. Exam.*, XXVIII, 87-88 (Mar., 1840); but especially, *Americana Germanica*, IV, Nos. 3 and 4, 219-266 (1902.—H. A. Rattermann).

³⁵¹*Works*, Vol. V, 125-152.

³⁵²No. 62.

was Charles T. Brooks, who had translated three of Schiller's poems for Ripley's third volume, and who now contributed passages from Schiller's dramas, with notes designed to explain the context.³⁵³ There were also other translations from Schiller,—the work of Nathan Langdon Frothingham (1793-1870), so long pastor of the First Congregational Church in Boston (1815-50),—comprising, "Entrance of the New Century," "The Maiden's Lament," "Sayings of Confucius,"³⁵⁴ and certain "Epigrams." This volume was, to be sure, a kind of supplement to volume three.³⁵⁵⁻³⁵⁶

An anonymous translation of "Die Blumen" ("Flowers")³⁵⁷ appeared at this same time, in a collection of poems by "Algernon."³⁵⁸—And to *The New Hampshire Book*³⁵⁹⁻³⁶⁰ George Wallis Haven, who has twice before received mention, contributed an English version of "Die Theilung der Erde" ("The Division of the World"),³⁶¹ besides a translation from *Faust* ("The Song of the Angels").

It is also necessary to notice a short poem called "The Death of Schiller,"³⁶² which found its way into another book of this year. It was the tribute of William Cullen Bryant, (1794-1878), who, again, seventeen years later, at Cooper Institute, New York City, delivered a public eulogy upon the "poet of freedom." The poem was written in 1838 and first appeared in a periodical³⁶³ of that year; it was now included in *The Fountain and other Poems*.³⁶⁴

³⁵³"Joan of Arc's Farewell to her Home" had appeared in *Western Messenger*, III, p. 232 (Nov., 1836).

³⁵⁴"Der Antritt des neuen Jahrhunderts," "Des Mädchens Klage," "Sprüche des Confucius."

³⁵⁵Cf. No. 42, pp. 129-147.

³⁵⁶Reprinted, Phila., 1863, under title *German Lyric Poetry, &c.*

³⁵⁷PP. 25-26.

³⁵⁸No. 63.

³⁵⁹No. 64.

³⁶⁰Also Nashville: Chas. T. Gill, 1844.

³⁶¹P. 274.

³⁶²PP. 31-34.

³⁶³*Dem. Rev.*, III, p. 66 (Sept., 1838).

³⁶⁴No. 65.

The list for 1843 comprises four books. A review of Menzel's *German Literature* contributed to the *Dial* and signed "P," has already been noted as the work of Theodore Parker (1810-60).³⁶⁵ This was republished in the latter's *Critical and Miscellaneous Writings*,³⁶⁶ during the last year of Parker's pastorate at Roxbury (1843).³⁶⁷

Parker deprecates the tendency on the part of so many to look aghast at the increasing influence of German literature, and professes amazement that these self-constituted guardians of the public welfare had not met the new literature at its first approach and driven it back into the sea! "To our apprehension," he avers, "German literature is the fairest, the richest, the most original, fresh, and religious literature of all modern times."³⁶⁸ He proceeds to show that German scholars were leading the way in all lines of thought, quite outranking their English competitors; and eventually, coming to Menzel's work proper, he roundly condemns the literary historian for therein venting his violent prejudices and "personal abuse."³⁶⁹ Unlike Menzel, Parker would judge of art by its own laws.

A second work of this year was William Peter's third translation from the dramas of Schiller,—*The Maid of Orleans*.³⁷⁰ Among some shorter pieces following the play, four stanzas freely adapted from *Die Braut von Messina*³⁷¹ were included.—Thirdly, in *The Dream of a Day, and other Poems*,³⁷² by James Gates Percival (1795-1856), one poem, called "The Charge",³⁷³ is fashioned after Schiller's "Reiter-

³⁶⁵Supra, Note 313.

³⁶⁶No. 66.

³⁶⁷Cf. pp. 25-54.

³⁶⁸P. 32.

³⁶⁹P. 47.

³⁷⁰No. 67.

³⁷¹IV, 4, lines 2283, seq.

³⁷²No. 68.

³⁷³PP. 149-150.

lied," and bears the first two stanzas of this as a motto. Percival contributed several translations from the German to the New Haven papers, 1841 to 1844;³⁷⁴ and many of his original poems are based upon German sources.³⁷⁵—Lastly, an anonymous version of *Der Geisterseher* (*The Ghost-Seer*)³⁷⁶ was printed at the office of the *New York Sun*, and completes the record for 1843.

The following year is important as marking the appearance of the first adequate collection of Schiller's poetry done into English verse.³⁷⁷ The author of *The Poems and Ballads of Schiller*³⁷⁸ was Bulwer Lytton (1805-73), whose work thus enjoys the honor of priority, whatever its merit and real completeness as a translation.³⁷⁹ The poems were preceded by a biographical sketch³⁸⁰ of Schiller, which had over Carlyle's study the advantage of the results of twenty years' subsequent research.—The same publishers, Harper and Brothers, gave to the American public also a reprint of *Tales from the German*, by John Oxenford (1812-77) and C. A. Feiling.³⁸¹ These included the former's translation of *Der Verbrecher aus Verlorener Ehre*, entitled *The Criminal from Lost Honour*.³⁸²

The relations of Henry Wadsworth Longfellow (1807-82) to German literature have recently been made the subject of a dissertation and some special articles.³⁸³ In 1845, he pub-

³⁷⁴Cf. Allibone's *Dictionary*.

³⁷⁵Cf. P.'s Preface.

³⁷⁶No. 69.

³⁷⁷No. 70.

³⁷⁸Also Edinburgh & London, 1844. Originally, in *Blackwood's Mag.*, LII, p. 285 (Sept., 1842), &c.—LIV.

³⁷⁹B.'s "Song of the Bell" is condemned by Worden, l. c., pp. 65-69.—See, too, *Deutsch-Amer. Monatshefte*, II, 193-212 (Sept., 1864): er "bulwersirte" (O. Seidensticker, —p. 201).—See, also, *Eclectic Mag.*, V, 467-474 (Aug., 1845), for an English review reprinted.

³⁸⁰PP. 9-123.

³⁸¹London, 1844.

³⁸²No. 71.

³⁸³Cf. J. Perry Worden, *Ueber Longfellow's Beziehungen zur Deutschen Litteratur*, Halle, 1900; also *German American Annals*, n. s., II, No. 3, 206-207 (March, 1904).

lished a compilation of European literature in ten languages, with all of which he was personally acquainted. This work, *The Poets and Poetry of Europe*,³⁸⁴ is, to quote his latest American biographer, "intrinsically one of the most attractive of a very unattractive class."³⁸⁵ C. C. Felton prepared the biographical notes. The few pages devoted to the life of Schiller³⁸⁶ relate the usual facts and characterize him as "by far the greatest tragic poet of Germany." A long extract from Menzel (in which one can see Felton's hand,) portraying the poet's character, is added. And a bibliographical list of several editions, biographies, translations, etc., follows.

It is interesting to note the poems and translations selected :—³⁸⁷

- "The Song of the Bell"³⁸⁸—S. A. Eliot,
- "Entrance of the New Century"³⁸⁹—N. L. Frothingham,
- "Indian Death Song"³⁹⁰—N. L. Frothingham,
- "Division of the Earth"³⁹¹—C. P. Cranch,
- From *Don Carlos*³⁹²—Geo. H. Calvert,
- " *Mary Stuart*³⁹³—W. Peter,
- " *Death of Wallenstein*³⁹⁴—S. T. Coleridge,
- " *Wallenstein's Camp*³⁹⁵—G. Moir,
- "The Glove, a Tale"³⁹⁶—Bulwer,
- "Knight Toggenburg"—*Edinburgh Review*,
- "The Dance"—Merivale.

³⁸⁴No. 74.

³⁸⁵Thomas W. Higginson, *Henry Wadsworth Longfellow*, Boston & N. Y., 1902, p. 190.

³⁸⁶PP. 305-309.

³⁸⁷Cf. pp. 309-316, 767-771.

³⁸⁸Supra, No. 37.

³⁸⁹In Ripley, Vol. XIV (supra, No. 62).

³⁹⁰In Ripley, Vol. III (supra, No. 42).

³⁹¹*Ibid.*

³⁹²Supra, No. 28.

³⁹³Supra, No. 54.

³⁹⁴Supra, Nos. 8, 21.

³⁹⁵Supra, No. 38.

³⁹⁶Supra, No. 70.

Other Schiller publications of this same year (1845) comprise one more anonymous translation of *Der Geisterseher*, called *The Visionary*,³⁹⁷ the reprinting of A. H. Everett's essay of 1823, with the lyric translation, "The Worth of Woman,"—both of which have already received mention,³⁹⁸—in a volume of *Critical and Miscellaneous Essays*.³⁹⁹ the translation appeared also in a separate volume of *Poems*⁴⁰⁰ at this time; further, *Das Lied von der Glocke*,⁴⁰¹ as part of a musical program rendered at Western Reserve College (now Adelbert College, of Western Reserve University), in S. A. Eliot's translation; and finally, two other works, which must be noticed at greater length.

In one of the volumes to which reference has just now been made, Schiller's views on Esthetics received full treatment at the hands of the Rev. John Weiss (1818-79), who translated the twenty-seven *Briefe über ästhetische Erziehung* and the *Philosophische Briefe*,⁴⁰² together with the several essays on Esthetics.⁴⁰³ But *Anmuth und Würde* and *Über naive und sentimentalische Dichtung* were not included. Weiss takes occasion, in his introduction,⁴⁰⁴ to exclaim against the custom of the time to query, "Which is greater, Goethe or Schiller?" Better "construct an equation and indicate the points of contact." An analysis of the *Letters* is here given, based on Gervinus. "The whole range of German Literature cannot afford a composition equal to the Ninth [Letter], in dignity of statement, nobility of idea, aptness of lan-

³⁹⁷No. 75.

³⁹⁸Supra, No. 48.

³⁹⁹No. 76; cf. pp. 102-138, 515-517.

⁴⁰⁰No. 77; p. 57.

⁴⁰¹No. 80.

⁴⁰²Cf. *Sat. Mag.*, II, 423-426 (May, 1822), and *Western Messenger*, III, 623-634 (Apr., 1837), for earlier translations from the *Philosophical Letters*.

⁴⁰³No. 78.

⁴⁰⁴PP. vii-xxiii.

guage."⁴⁰⁵ There is, further, some discussion of Schiller's relation to Kant.⁴⁰⁶

Weiss was a graduate of Harvard College (1837) and of the divinity school (1843), and had also studied abroad. For many years he held the pastorate of the Unitarian Church in Watertown, Massachusetts. He translated several other things from the German, including *Westöstlicher Divan* (1876). He is but another of the New England circle of Unitarians, who took an active part in making the literature of Germany known to the American literary public.⁴⁰⁷ The list of men influential in this field and already mentioned on these pages, or who would be mentioned, if a full account were ever given, and who were, at one time or other, Unitarian ministers, is most significant of the close contact of American Unitarianism with German philosophy, and, hence, with the polite literature of the time. To such a record belong the names of Cyrus A. Bartol, C. T. Brooks, O. A. Brownson, S. G. Bulfinch, J. F. Clarke, J. S. Dwight, Follen, Fosdick, N. L. Frothingham, W. H. Furness, W. L. Gage, E. E. Hale, Hedge, J. K. Hosmer, Th. Parker, Ripley, Weiss, etc.⁴⁰⁸

The second work alluded to will conclude this account of an active year. It is the volume of *Correspondence between Schiller and Goethe*,⁴⁰⁹ prepared by G. H. Calvert.⁴¹⁰ This had been designed for Ripley's series, but, in the meantime, that series had been discontinued. Only about one-half of the original collection⁴¹¹ is included; and whole letters or portions of letters

⁴⁰⁵P. xiv.

⁴⁰⁶Schiller was attacked by O. A. Brownson, in *Brownson's Quart. Rev.*, II, 380-397 (July, 1845), in a review of Weiss's book; see also III, 253-272 (Apr., 1846). Reprinted in Brownson's *Works*, Detroit, XIX, 100-118, 118-129 (1885).

⁴⁰⁷Cf. George Willis Cooke, *Unitarianism in America*, Boston, 1902, chap. xix,—"Unitarianism and Literature."

⁴⁰⁸This list is restricted to those who were concerned with Schiller.

⁴⁰⁹No. 79.

⁴¹⁰Cf. *supra*, Nos. 28, 32.

⁴¹¹*Briefwechsel zw. Sch. u. Goethe in den J. 1794 bis 1805*. Stuttg. u. Tüb., 1828 u. 1829, 6 Bde.

are, here and there, omitted, especially such as relate to the *Horen* or the *Almanach*.⁴¹² A second part, to complete the work, was projected, but never completed.

Down to 1846, Schiller's historical writings had been talked about in this country, and an occasional scrap had been rendered into English. And that was apparently all. But in this year, a complete translation of *Die Geschichte des dreissig-jährigen Krieges* appeared in New York.⁴¹³ It was a reprint of the work by Alexander James William Morrison, of Trinity College, Cambridge.⁴¹⁴

Quite important is the work of Samuel Laing (1780-1868), a Scotchman, who became well-known as an able writer of travels. Educated at the University of Edinburgh, he had studied German afterwards at Kiel. His *Notes of a Traveller*, etc., appeared in London, in 1842, but it was from the second edition, of that same year, that the American reprint (1846) was made.⁴¹⁵ This contains a chapter on Leipzig, which deals with the book-trade, literature, and the stage, in Germany.⁴¹⁶ His remarks are general, rather than specific, yet are worthy of mention at this place. He comments upon the imitative-ness of German writers, who take their cue from Goethe, Schiller, Richter, or from Shakespeare, Scott, Byron. The German mind is developed in the ideal world; their literature has not the same reality as is to be found in the works of Shakespeare, Cervantes, Scott, Le Sage, Fielding, and Goldsmith. The reading public of Germany must needs be highly trained to digest much of its literature, including many of Schiller's dramas. Laing commends the rapidity with which a long play, like *Maria Stewart* (sic) or *Kabale und Liebe*, is given on the German stage. Apart from these general ob-

⁴¹²Cf. Preface, pp. iii-xi.

⁴¹³No. 81.

⁴¹⁴To be sure, England had earlier translations, e. g. by Wm. Blaquiere, London, 1799.

⁴¹⁵No. 82.

⁴¹⁶Ch. xi, pp. 253-265.

servations, he has but little to say on this subject, though adding that the ballads of Goethe, Bürger, and Schiller, are, as reported, fast becoming "folks-lieder."⁴¹⁷

A floral book of this year, *Wild Flowers*,⁴¹⁸ comprised, in its very varied collection of poems about flowers, two selections from Schiller: "The Walk,"⁴¹⁹—some stanzas translated from "Der Spaziergang;" and "The Flowers"⁴²⁰ ("Die Blumen"). The compiler was a Miss Colman.

There is only a poem with which to connect the name of Frances Anne Kemble (1809-93) with the literary record of this period, although later she published a translation of *Maria Stuart*.⁴²¹ *The Diadem for MDCCCXLVI*,⁴²² with a preface by William H. Furness, and translations from Goethe, Uhland, Richter, Zschokke, etc., also presented to its readers, anonymously, Mrs. Kemble's poem, "Lines written on reading with difficulty some of Schiller's early love poems,"⁴²³ which is likewise included in her volume of *Poems*, 1859:—⁴²⁴

"When of thy loves, and happy heavenly dreams
Of early life, oh Bard! I strive to read,
Thy foreign utterance a riddle seems,
And hardly can I hold thy thought's bright thread."

* * * * *

At the beginning of the following year,⁴²⁵ Charles T. Brooks published a volume supplementary to his collection of translations dated 1842. Entitled *Schiller's Homage of the Arts, etc.*,⁴²⁶ this later work contained, not only a metrical version of *Die Huldigung der Künste*, but also certain miscel-

⁴¹⁷P. 261.

⁴¹⁸No. 83.

⁴¹⁹PP. 119-120.

⁴²⁰PP. 123-124.

⁴²¹London, 1863.

⁴²²No. 84.

⁴²³P. 93.

⁴²⁴No. 153 (pp. 15-16).

⁴²⁵The preface is dated Dec. 5, 1846.

⁴²⁶No. 85; see also No. 86.

laneous pieces, including Schiller's poem, "The Maiden from Afar"⁴²⁷ ("Das Mädchen aus der Fremde").

And now, a year after the appearance of his *Thirty Years' War*, Morrison provided a translation of the *Geschichte des Abfalls der vereinigten Niederlande*,⁴²⁸ with the account of Egmont and Horn and the Siege of Antwerp.⁴²⁹ Schiller's dramas, lyrics, esthetic writings, and correspondence, were all before the American public.

Frederic H. Hedge (1805-90) has already been named in the course of this study.⁴³⁰ He is briefly noticed by Professor White.⁴³¹ Although he originally entered the Unitarian ministry, and did not become professor of German at Harvard until 1872, his attention was very early directed to German literature. Thus, he has been seen reviewing Carlyle's *Life of Schiller*, in 1834. He had grown up amidst classic German surroundings, for he had studied in his boyhood at the famous *Schulpforta*. To Ripley's *Specimens*, etc., volume third, he had contributed a translation of "Der Pilgrim." And now, in 1848, he edited what he pronounced a "selection"⁴³² of German literature, not a "collection" like Longfellow's.⁴³³ Moreover, this work was, as the title *Prose Writers of Germany*⁴³⁴ indicates, and unlike its predecessor, dedicated to prose alone. Schiller's esthetic treatise, *Über naive und sentimentalische Dichtung*, was included, as translated by John Weiss.⁴³⁵

The authors represented are briefly noticed in biographical sketches. Carlyle's "excellent biography" of Schiller is

⁴²⁷PP. 17-18.

⁴²⁸No. 87.

⁴²⁹A second copy, identical except for the later imprint, is dated 1855. See No. 126.

⁴³⁰Supra, No. 25.

⁴³¹*Goethe-Jahrbuch*, V, p. 234, Note; cf. also L. Viereck, *Americana Germanica*, IV, No. 2, 170-171 (1902).

⁴³²Cf. Preface.

⁴³³Cf. No. 74.

⁴³⁴No. 88.

⁴³⁵PP. 372-382. Omitted from latter's 1845 volume (cf. No. 78).

declared "still the best, if not the only one, in the English language."⁴³⁶ A warm tribute is paid *Die Räuber*, which, since Shakespeare, is held to be surpassed, in power, interest, and as a picture of vice, by *Faust* alone. There is one curious allusion to the friendship between Goethe and Schiller for "nearly twenty years." The account concludes with a lengthy extract from Carlyle's essay of 1831.⁴³⁷⁻⁴³⁸

A new translation of "Das Lied von der Glocke"⁴³⁹ must receive notice. This was the work⁴⁴⁰ of a German, George Ph. Maurer. The author expresses some hesitancy in thus essaying a metrical version in a foreign tongue; but two motives impel him to disregard his natural reluctance.⁴⁴¹ First, he would render a tribute of gratitude to the Englishmen who had befriended him during his captivity in Scotland, 1812-14; and then, he would add a close rendering of the German poem to the very free translation by Lord Gower.⁴⁴² Imperfect rhymes and disregard of feminine endings are characteristic of the very opening stanza.⁴⁴³ The German and the English texts, printed in parallel fashion, were followed by some miscellaneous selections from German lyrics. Schiller was here represented by the following poems:—⁴⁴⁴

"The Maiden from Abroad" ("Das Mädchen aus der Fremde"), "The Ideal" ("Die Ideale"), "The Flowers" ("Die Blumen"), "The Knight of Toggenburgh" ("Der Ritter von Toggenburg"), "The Invincible Fleet" ("Die unüberwindliche

⁴³⁶Did he not know of Bulwer's, 1844?

⁴³⁷Cf. pp. 365-372, for the biographical sketch.

⁴³⁸For reviews of *P. W. of Gy.*, cf. *Lity. World*, II, 625-628 (Jan., 1848); *Chr. Exam.*, XLIV, 263-273 (Mar., 1848): notice by W. H. Furness; *N. Am. Rev.*, LXVII, 464-485 (Oct., 1848): by A. P. Peabody; *Merchants' Mag.*, etc., XIX, 41-50 (July, 1848): by D. R. Jacques.

⁴³⁹No. 89; pp. 1-39.

⁴⁴⁰Darmstadt, 1840.

⁴⁴¹Cf. "To the English Reader" (dated 1840) and "Vorwort", etc., pp. vii-xix.

⁴⁴²London, 1823.

⁴⁴³This translation is not discussed by Dr. Worden, l. c.

⁴⁴⁴PP. 41-77.

Flotte"), and "Sentences of Confucius," I. and II. ("Sprüche des Confucius").⁴⁴⁵⁻⁴⁴⁶

And now, another chapter upon the Goethe-Schiller controversy must be written. Henry Immanuel Schmidt (1806-89) received his early education at old Nazareth Hall, Nazareth, Pennsylvania, his native town. In later years, he became a Lutheran clergyman and served as pastor in New Jersey (1831-33) and in Boston (1836-38). Meanwhile, however, he had turned to the modern languages; and after holding positions in various institutions (e. g., the professorship of German and French at Pennsylvania College, Gettysburg, 1838-39), he accepted, in 1848, the professorship of German at Columbia College, New York City. He held this chair until 1880, when succeeded by Hjalmar Hjorth Boyesen.

His *Inaugural Discourse*⁴⁴⁷ was delivered on March seventh and was soon printed in both English and German. It took the form of a violent attack upon Goethe, with corroborative references from Felton's translation of Menzel's work.⁴⁴⁸ It is, however, significant of the changing state of public opinion, that Schmidt should acknowledge that his lecture would not receive the general approval. The keynote of the address is this: "No beauty of form can ennoble vice."⁴⁴⁹ With almost every requisite of the great poet, Goethe always makes occasion, according to Schmidt, "to gratify the vile propensities of his impure soul."⁴⁵⁰—"The vicious and the vile are his favorite heroes,"⁴⁵¹ and his own life was "positively infamous."⁴⁵²

⁴⁴⁵The translation seems to have been completed as early as 1828: cf. Testimonial from Graf von Bentzel Sternau, pp. xix-xx, dated 1828.

⁴⁴⁶A later Amer. imprint: New-York, W. & B. Lange. 202. Williamstreet. Eagle Hotel [1851].

⁴⁴⁷Nos. 90-91.

⁴⁴⁸Cf. No. 52.

⁴⁴⁹P. 8.

⁴⁵⁰P. 14.

⁴⁵¹P. 16.

⁴⁵²P. 20.

Against this lurid background Schiller is painted.⁴⁵³ The latter was by no means free from religious objection, but he did not have Goethe's derisive sneer. Schiller was not so great an artist; he was not so comprehensive nor universal: but "he dug vastly deeper, and built incomparably higher."⁴⁵⁴ Goethe is the botanist; Schiller, the horticulturist. The philosophy in the latter's works can be objectionable only to the "admirers of Goethe's meretricious muse."⁴⁵⁵ And any such treatment of Goethe's ethics as that of Carlyle, was simply charged with the current false spirit of latitudinarianism. This torrent of abuse quite justifies the characterizing of this literary war by Professor Thomas's phrase, "a terrific logomachy."⁴⁵⁶

One more book of 1848 must be briefly noticed. Mrs. Caroline Howard Gilman (1794-1888) issued a fortune-teller in verse, compiled from all sources, and adapted to meet her needs. The title was *The Sibyl, or New Oracles from the Poets*,⁴⁵⁷ to contrast with her publication of 1844, *Oracles from the Poets*, in which only English and American writers had been represented. Three snatches of verse from Schiller appear under the division, "Your Destiny," and are apparently free adaptations from "Das Lied von der Glocke."⁴⁵⁸⁻⁴⁵⁹

The following year, one translation is to be noted in an illustrated book of poems and songs, *Phantasia, and other Poems*,⁴⁶⁰ by Mrs. James Hall. This translation is "Sir Toggenburg. A Ballad" ("Ritter Toggenburg"). Mrs. Hall was the wife of James Hall (1811-98), State Geologist of New York, and died in Albany, some years before her husband.

⁴⁵³PP. 21, seq.

⁴⁵⁴P. 27.

⁴⁵⁵P. 30.

⁴⁵⁶Supra, Note 163.

⁴⁵⁷No. 92.

⁴⁵⁸Cf. pp. 209-211,—Nos. 16, 23, 29.

⁴⁵⁹In the Library of Congress is a MS. translation of *Kabale u. Liebe*, entitled *Love and Intrigue*, etc., and dated (fo. 2a) Feb. 11th, 1848. It is ascribed to John Howard Payne. (Cf. Wilkens, l. c., pp. 124-125, Note.)

⁴⁶⁰No. 94. Cf. pp. 123-127.

In 1850, in Margaret Elizabeth Foster's *Hand-Book of Modern European Literature*,⁴⁶¹ Schiller received the few words⁴⁶² that such a bare catalogue can allow.⁴⁶³—Much more important was the appearance of the essay on the German poet by Thomas De Quincey (1785-1859),⁴⁶⁴ published, at this time, in the latter's collected works.⁴⁶⁵

And during this same year (1850), a new American translation of "Das Lied von der Glocke"⁴⁶⁶ found its way into print. The author was William Henry Furness (1802-96), of Philadelphia, who had set himself the task of reproducing the original metre. Hence, he retained the female rhymes,—as one reviewer⁴⁶⁷ held, at the expense of smoothness. Dr. Worden⁴⁶⁸ pronounces this version, though far from perfect, still, as a whole, acceptable even at the present time.⁴⁶⁹ And it has certainly been popular, being repeatedly published, with or without the German text and the Outlines by Retzsch.⁴⁷⁰ At the suggestion of Dr. Furness, certain translations by Hedge were incorporated in this edition. Thus, "The Pilgrim"⁴⁷¹ again appeared.⁴⁷² And both these versions were included among additional lyrics selected from Goethe, Schiller, Uhland, Chamisso, Heine, etc., edited by Furness, in 1853, under the title *Gems of German Verse*.⁴⁷³ At the time of the centenary celebration, too, in 1859, the "Bell" was

⁴⁶¹No. 95.

⁴⁶²P. 96.

⁴⁶³London, 1849. For English notice, cf. *Gentleman's Mag.*, n. s., XXXII, 511-512 (Nov., 1849).

⁴⁶⁴No. 96.

⁴⁶⁵II, 261-284. First, in *Encyc. Brit.*, 7th ed., Edinburgh, 1842.

⁴⁶⁶No. 97.

⁴⁶⁷*Ct. Knick.*, XXXVII, pp. 357-361 (Apr., 1851).

⁴⁶⁸L. c., pp. 71-76.

⁴⁶⁹Noticed by O. Seidensticker, *D.-A. Monatshefte*, II, 193-212 (Sept., 1864).

⁴⁷⁰No. 98.

⁴⁷¹Supra, p. 62.

⁴⁷²PP. 40-41.

⁴⁷³No. 110, pp. 9-30, 40-41.

again issued with the German original, in parallel columns, by Schäfer and Koradi, of Philadelphia.⁴⁷⁴

Many years had passed since the first of Schiller's dramas (*Maria Stuart*) had been introduced into academic courses.⁴⁷⁵ Meanwhile, several translations of his dramatic pieces had appeared; but no second similar text-book was prepared until 1851. This was an edition of *Wilhelm Tell*,⁴⁷⁶ edited by James C. Oehlschläger, a teacher of German in Philadelphia, from 1839 to 1876. There were a few explanatory footnotes, together with a brief preface, claiming for this play the first place in popularity among students of German. This little volume evidently filled a demand, for there was a second Philadelphia edition (1854),⁴⁷⁷ and even a third was printed in Cincinnati, 1865.

It is again possible to testify to the interest taken by Hannah F. Gould in Schiller, and this time it is as a compiler that her name appears. *The Diosma, a Perennial*,⁴⁷⁸ contains "The Maiden from Afar"⁴⁷⁹ ("Das Mädchen aus der Fremde"), together with other translations from the German and French, selected and original. This is Bulwer's version.

Reference has already been made to George H. Calvert's services in the cause of German literature in America. In 1852, he published the second part of *Scenes and Thoughts in Europe*.⁴⁸⁰ Herein the account of a visit to Weimar takes a phrenological turn.⁴⁸¹ In Schiller's study he had examined the cast of the poet's skull, and from notes then made, he could readily read the latter's well-known characteristics. And if any doubt still remained as to the identity of the skull,

⁴⁷⁴No. 152.

⁴⁷⁵1833; cf. No. 27.

⁴⁷⁶No. 99.

⁴⁷⁷No. 115.

⁴⁷⁸No. 100.

⁴⁷⁹PP. 39-40.

⁴⁸⁰No. 104.

⁴⁸¹Cf. pp. 56-63.—C. wrote, 1832, *Illustrations of Phrenology*.

this investigation would suffice to dispel it! Apropos of some alleged chess relics, Calvert declines to credit the story that Goethe and Schiller ever played chess: for "games,—even those involving bodily exercise,—are the resource of the vacant."⁴⁸²

The Book of Ballads,⁴⁸³ apparently belonging to the same year (1852), is included here, only because it contains "Bursch Groggenburg. After the Manner of Schiller,"⁴⁸⁴ which is, of course, a parody on "Ritter Toggenburg." The volume had two authors: William Edmondstoune Aytoun (1813-65), who was George Moir's successor at Edinburgh; and Sir Theodore Martin (b. 1816), who has translated *Faust*, Heine's poetry, *Wilhelm Tell*, "Das Lied von der Glocke," etc.

Encouraged by the success of his edition of *Wilhelm Tell*,⁴⁸⁵ Oehlschlager, in the following year, published *Maria Stuart*,⁴⁸⁶ also with footnotes and preface.

And now, too, a work by Heinrich Doering (1789-1862), containing extracts from the poet's letters, entitled *Schiller's Selbstcharakteristik*, and prefaced by a brief biographical account of Schiller, was issued with the New York imprint.⁴⁸⁷

Two translations will complete the year's record. *The Leper: and other Poems*,⁴⁸⁸ by Rebekah Hyneman, contains "The Dignity of Woman" ("Würde der Frauen").⁴⁸⁹ It may be added, that her poem, "The Suppliant,"⁴⁹⁰ bears, as an introductory motto, three verses from "Des Mädchens Klage."⁴⁹¹—The second translation is to be found in *Thalatta: a Book for the Sea-Side*,⁴⁹² an anthology issued at this time,

⁴⁸²P. 61.

⁴⁸³No. 105.

⁴⁸⁴PP. 62-65.—In London edition, 1845.

⁴⁸⁵Supra, No. 99.

⁴⁸⁶No. 106.

⁴⁸⁷No. 107.

⁴⁸⁸No. 108.

⁴⁸⁹PP. 177-179.

⁴⁹⁰P. 152.

⁴⁹¹Stanza 2, v. 3-5.

⁴⁹²No. 109.

anonymously, by Thomas Wentworth Higginson (b. 1823) and Samuel Longfellow (1819-92). It is "Thekla's Lament" ("Des Mädchens Klage").⁴⁹³ This book contains many other lyrics from the German.

The first scientific text-book based on a work by Schiller, the forerunner of the elaborate editions of the present day, dates from 1854. The editor was George J. Adler (1821-68), who, born in Germany, had emigrated to this country in 1833. After being graduated at the New York University (1844), he held the chair of German there from 1846 to 1854. He had already published his well-known German dictionary, and in this latter year the *Handbook of German Literature* appeared.⁴⁹⁴ This contained pieces from Goethe and Tieck, and included *Die Jungfrau von Orleans*.⁴⁹⁵

The play proper is preceded by an elaborate introduction,⁴⁹⁶ discussing the historical basis of the drama, the "ante-Schilleric" treatment of the theme contrasted with Schiller's, and the sources drawn upon. A running commentary on the plot and an analysis of the characters are added, with notes on the metre and language.⁴⁹⁷ The volume contains further, from Schiller, the *Xenien*, provided with introductory remarks;⁴⁹⁸ *Ueber das Erhabene und das Schöne*;⁴⁹⁹ and *Selbstkritik über die Räuber*.⁵⁰⁰⁻⁵⁰¹

The first general history of German literature written in English to be published in this country, was, as it seems, the work⁵⁰² by Joseph Gostick (afterwards, "Gostwick").⁵⁰³ The

⁴⁹³P. 173. The translator is not known.

⁴⁹⁴No. III.

⁴⁹⁵PP. 45-195.

⁴⁹⁶PP. 3-44.

⁴⁹⁷PP. 195-196.

⁴⁹⁸PP. 399-424.

⁴⁹⁹PP. 469-473.

⁵⁰⁰PP. 473-475.

⁵⁰¹Another copy, otherwise identical, reads: New York: D. Appleton and Company, 346 & 348 Broadway. 1857.

⁵⁰²Edinburgh, 1849.

⁵⁰³G. died in 1887.

preface of this *German Literature*,⁵⁰⁴ while admitting the great strides already made in literary criticism in England and Scotland, claims that the critics had confined their attention chiefly to a few writers. The author aimed, accordingly, to present a broader view. The brief account of Schiller⁵⁰⁵ includes some verses in translation from "Der Spaziergang" and *Wilhelm Tell*.⁵⁰⁶

The Poetry of Germany,⁵⁰⁷ an ambitious collection of lyrics from over seventy German poets, translated by Alfred Baskerville, belongs likewise to 1854. The parallel arrangement of texts is observed throughout. Schiller is represented by nine selections,⁵⁰⁸ including a translation of "Das Lied von der Glocke." This Dr. Worden considers "deservedly popular, and creditable,"⁵⁰⁹ though, like all the other versions, marred by impure rhymes. According to the preface, the translator's principle was to observe the spirit, rather than the letter, of the original, and to preserve, in each case, the metre of the German.⁵¹⁰ Baskerville, an American, was at this time principal of the International College, at Godesberg-on-the-Rhine.⁵¹¹

Included in the list of this year, 1854, is a solitary translation, to be found in the account of the travels of James Mason Hoppin (b. 1820),—*Notes of a Theological Student*.⁵¹² He had visited Gohlis and describes Schiller's cottage,⁵¹³ with its tablet commemorative of "An die Freude," written there in 1785. Inspired by this literary atmosphere, Hoppin essayed a translation of the greater part of the ode.⁵¹⁴ And this

⁵⁰⁴No. 112.

⁵⁰⁵PP. 164-170, 257.

⁵⁰⁶PP. 169, 190-193.

⁵⁰⁷No. 113.

⁵⁰⁸PP. 99-139.

⁵⁰⁹L. c., p. 83.

⁵¹⁰But cf. Worden, l. c., p. 81.

⁵¹¹His version is commended by O. Seidensticker, *D.-A. Monatshefte*, II, 193-212 (Sept., 1864).

⁵¹²No. 114.

⁵¹³PP. 71-78.

⁵¹⁴PP. 74-76.

effusion induced him to make some general comments upon Schiller and Goethe. The former is like a great, noble tree, spreading beneficence, and winning universal love; the latter, a vast iceberg, brilliantly scintillates, yet is much hidden in the dark depths below.⁵¹⁵

After many years, there is another translation of *Die Räuber*,⁵¹⁶ now published in Samuel French's *Modern Standard Drama*.⁵¹⁷ The preliminary "Remarks" assert, that the best English rendering of this play is that of Thompson, and that the present version had been compiled from several⁵¹⁸ and adapted to the American stage. The cast of characters at the Bowery Theatre, New York City, for 1853, is appended.

The text had been considerably altered. It is interesting to note the different *dénouement*. For when Schufferle and a party of soldiers come upon Moor, and the latter refuses to surrender, they shoot him down. The correspondences to the *Mannheimer Theater-Ausgabe* are, in the main, as follows:—

Translation	I,	1,	equals	Mannh.	I,	1-2,
	I,	2,	"		I,	3-7;
	II,	1,	"		II,	1-2,
	II,	2,	"		II,	3-6,
	II,	3,	"		II,	7-16;
	III,	1,	"		III,	1,
	III,	2,	"		III,	2-3,
	III,	3,	"		IV,	8-9;
	IV,	1,	"		IV,	13-18;
	V,	1,	"	} end	V,	1,
	V,	2,	"		V,	3-4,
					V,	5-9, & Schufferle, etc.

⁵¹⁵Dr. Hoppin has been emeritus professor of the history of art at Yale since 1899.

⁵¹⁶No. 116; for reprint, see No. 117.

⁵¹⁷1850, seq.

⁵¹⁸Cf. *supra*, p. 14.

These omissions, then, are to be noted: III, 4, which introduces the Kosinski episode; IV, 1-7, portraying (1) Karl's arrival, in disguise, at his home, (2) Franz's terror and conversation with Daniel; IV, 10-12,—the garden scenes with Amalia; V, 1,—only the part introducing Franz and Daniel; and V, 2, or the scene of one line announcing Amalia's flight. Karl's soliloquy in V, 9, is interrupted by the new catastrophe. The Kosinski scene and the disguise scene were likewise omitted by William B. Wood, "with great advantage," he claimed, "to the general interest of the piece, and particularly as they affected the position and value of Amalia."⁵¹⁹

The White Veil,⁵²⁰ a collection of prose and poetry on Marriage and like subjects, published also in 1854, by Sarah Josepha Hale (1790-1879), editor of *Godey's Lady's Book* and a voluminous writer, has an anonymous English rendering of "Macht des Weibes"⁵²¹ ("The Empire of Woman").⁵²² It is interesting to note that Mrs. Hale has a series of five original sonnets under this same title.⁵²³ And the following year, this version was contained in a compilation of prose and verse issued by Rosalie Bell, entitled *Lilies and Violets*.⁵²⁴ The book's content, dedicated to woman, is grouped under the following divisions: esthetic, intellectual, affectional, devotional, domestic. Schiller's lyric is placed in the second group.⁵²⁵

An American classicist found German literature also an attractive field. This was Asahel Clark Kendrick (1809-95), who was Professor of Greek at the University of Rochester and long one of the leading Greek scholars in the United

⁵¹⁹L. c., p. 185 (cf. No. 122).

⁵²⁰No. 118.

⁵²¹P. 271.

⁵²²In *Phila. Mirror*, I, p. 24 (July, 1836).

⁵²³Cf. *The Book of the Sonnet*, edited by Leigh Hunt & S. Adams Lee, Boston, 1867, II, 309-313.—Is the translation also by her?

⁵²⁴No. 119.

⁵²⁵P. 136.

States. In 1852, he visited Europe, more particularly Rome and Athens. Returning in 1854, he issued, the following year, a collection of translations from the German poets and Béranger, entitled *Echoes*, etc.⁵²⁶ There were ten lyrics from Schiller,⁵²⁷ a number of which had appeared in the early magazines.⁵²⁸ The translator's aim was "to unite fidelity to his author with the freedom and flow of original composition."⁵²⁹

The collection of *Metrical Pieces*, etc.,⁵³⁰ published by Nathan Langdon Frothingham, in 1855, contains seven poems from Schiller,⁵³¹ but nothing that had not appeared in Ripley's *Specimens of Foreign Standard Literature*.⁵³² The older titles had, here and there, been slightly modified. The "Note to the Translations from the German" is of interest. These date from a time when such were far less common than now; "there is no one of them in which the writer did not suppose himself to be the first on the field, with the single exception of Von Zedlitz's 'Nächtliche Heerschau'." * * *⁵³³

The autobiography⁵³⁴ of William B. Wood (1779-1861), so long actor and theatrical manager in Philadelphia, Baltimore, Washington, and Alexandria, has already been quoted from, in reference to the early presentation of German drama in this country.⁵³⁵ The volume appeared in this year, 1855. Wood himself played the rôles of Tell, Baron Rosenberg (Präsident von Walter), and Karl and Franz Moor.⁵³⁶

Passing mention must be made of another work of this

⁵²⁶No. 120.

⁵²⁷PP. 3-55.

⁵²⁸Cf. *New Yorker*, VII, p. 65 (Apr., 1839); IX, pp. 177, 209, 273-274 (June, July, 1840).

⁵²⁹P. v.

⁵³⁰No. 121.

⁵³¹PP. 89-120.

⁵³²5 in Vol. III, 2 in Vol. XIV. ("The Maiden's Lament" and the "Epigrams" of Vol. XIV are omitted.)

⁵³³P. 83.

⁵³⁴No. 122.

⁵³⁵Supra, Notes 58, 60, 519.

⁵³⁶Cf. pp. 475-476. For other references, cf. pp. 105, 132, 184, 204, 308, 386, 421.

time,⁵³⁷ *A Commonplace Book of Thoughts, Memories, and Fancies*, etc.,⁵³⁸ by Mrs. Anna Brownell Jameson (1794-1860), a native of Dublin, who made several visits to Germany and was an intimate friend of Otilie von Goethe. She also spent some time in America (1836-38), her husband then being an official in Canada. Her writings describe her travels and include essays on literary subjects.

Mrs. Jameson condemns Schiller's portrayal of Joan of Arc: "Not only has he missed the character, he has deliberately falsified both character and fact. His 'Johanna' might have been called by any other name. * * * Schiller and Goethe held a principle that all considerations were to yield before the proprieties of art. * * All the sublime writing in Schiller's 'Maid of Orleans' can never reconcile me to its absolute and revolting falsehood."⁵³⁹ She was here alluding, not only to the Maid's unhistoric death, but also to the latter's passion for Lionel.

The attitude of George Bancroft (1800-91) toward Goethe and Schiller has been incidentally suggested.⁵⁴⁰ He had studied German literature at Göttingen under Benecke. His *Literary and Historical Miscellanies*,⁵⁴¹ published also in 1855, contained the older "Studies in German Literature,"⁵⁴² wherein, as Professor White rightly states, "wir entdecken * * * Spuren ähnlicher Bitterkeit, wie sie die Seiten Börnes und Menzels färbt."⁵⁴³

The few pages⁵⁴⁴ allotted to Schiller are, in the main, restricted to brief characterizations of his works. He sums up *Die Räuber* thus: "It is a monstrous production; but spirit

⁵³⁷Originally, London, 1854.

⁵³⁸No. 123.

⁵³⁹PP. 320-321.

⁵⁴⁰Supra, Note 260.

⁵⁴¹No. 124.

⁵⁴²1824, etc.

⁵⁴³*Goethe-Jahrbuch*, V, p. 226.

⁵⁴⁴180-189.

and genius move in it, and impart to it permanent life."⁵⁴⁵ Some of the lyrics he holds among the best in the world. And while *Die Braut von Messina* is a failure, *Wilhelm Tell* remains, in Bancroft's opinion, the poet's masterpiece. Like A. H. Everett,⁵⁴⁶ he suggests a comparison of the German dramatist with Byron. "Goethe and Schiller are an antithesis."—"Schiller's writings bear evidence of his discipline in the sublime lessons of Kant; Goethe rarely troubled himself about philosophy or religion."⁵⁴⁷ Nine translations from Schiller's minor poems, which had been contributed originally to the early magazines, are here reprinted.⁵⁴⁸

A Cyclopædia of American Literature,⁵⁴⁹ the joint work of the brothers Duyckinck (Evert Augustus, 1816-78; George Long, 1823-63), editors of the *Literary World*, must receive notice, because it contained extracts from Charles Follen's lectures on Schiller, entitled "Schiller's Love of Liberty."⁵⁵⁰

In every biography of Goethe the friend, Schiller, must necessarily receive much attention. In *The Life and Works of Goethe*, etc.,⁵⁵¹ by George Henry Lewes (1817-78), one chapter is entitled "The Dioscuri."⁵⁵² Lewes had been in Germany as early as 1838, and is supposed then to have remained there for a considerable time. He returned to the Continent in 1854 with Miss Evans ("George Eliot"), and it was at Weimar that he concluded the aforementioned work.⁵⁵³ It were superfluous here to do more than recall his tribute to the unique friendship and coöperation of the two poets, who were, as he expressed it, opposite, and yet allied,

⁵⁴⁵P. 182.

⁵⁴⁶Supra, No. 48.

⁵⁴⁷PP. 188, 189.

⁵⁴⁸PP. 206-224, 239. Cf. *N. Am. Rev.*, XVII, 268-287 (Oct., 1823), for three of these nine, and two others.

⁵⁴⁹No. 125.

⁵⁵⁰II, 243-245.

⁵⁵¹No. 127.

⁵⁵²II, 189-204.

⁵⁵³Originally published in London, 1855.

like the Greek and the Roman Mars. Goethe had much to give his friend, but Schiller could render "sympathy and impulse."

In reviewing this work, Parke Godwin (1816-1904)⁵⁵⁴ succinctly presents the varying estimates of Goethe, and adds: "Between Menzel and Riemer, between Heine and Carlyle, we may find all sides of these questions argued with infinite talent and an inexhaustible enthusiasm."⁵⁵⁵

During this same year, 1856, one of Schiller's translations was issued in Leipzig, and bore the New York imprint as well. It was *Der Parasit*, etc.,⁵⁵⁶ which had been prepared for students of German by Charles Dickens, Jr. (1837-96), who had studied the language at Leipzig, and who, in 1854, had published there a similar edition of *Der Neffe als Onkel*. At the same time, an English translation, *The Parasite*, etc.,⁵⁵⁷ the work of Francis Simpson, was issued, to serve as a companion-piece, or key, to the German text.⁵⁵⁸

Two anthologies of this year must next receive attention. *Hill-Side Flowers*,⁵⁵⁹ a collection of "poetic flowers" suitable for young people,⁵⁶⁰ contained a number of translations from the German, Italian, French, etc., and included two "Enigmas,"⁵⁶¹ from Schiller, in the translation of Alfred Baskerville. And secondly, *The Poetry and Mystery of Dreams*,⁵⁶² prepared by Charles Godfrey Leland (1824-1903), known as "Hans Breitmann," translator from Heine, etc., gave four verses from William H. Furness's translation, "The Song of the Bell,"⁵⁶³ under the division, "Bells ringing." This book, too, presented several other translations from the German,—lines from Goethe, Heine, Uhland, Richter, Gerstenberg, etc.

⁵⁵⁴Cf. *Putnam's Mo. Mag.*, VII, 192-203 (Feb., 1856).

⁵⁵⁵*Ibid.*, p. 192.

⁵⁵⁶No. 128.

⁵⁵⁷No. 129.

⁵⁵⁸Cf. Otto Fiebig's *Vorwort* in the German edition, p. vi.

⁵⁵⁹No. 130.

⁵⁶⁰Cf. p. 11.

⁵⁶¹PP. 111-112.—"Räthsel," Nos. 1 and 6.

⁵⁶²No. 131.

⁵⁶³P. 46.

During the same or the following year (1857), *The Wheat-Sheaf*,⁵⁶⁴ a collection of poems by English and American writers, made its appearance. Its avowed purpose was to cultivate a taste for the good, the pure, the beautiful. The work is cited here, because of an anonymous poem entitled "Last Words of Schiller."⁵⁶⁵ The thirteen tetrameter stanzas, which the dying poet is supposed to speak, are prefaced by the following note, taken from Carlyle's *Life of Schiller*: "About six o'clock he sank into a deep sleep; once for a moment, he looked up with a lively air and said: 'Many things are growing plain to me.'" The opening stanza reads as follows:—

"The mists of time and sense withdrawn—
Earth's dark and shadowy vapours rise—
My spirit views with trembling awe
The world that far beyond them lies."

The Household Book of Poetry,⁵⁶⁶ edited by Charles Anderson Dana (1819-97), the first edition of which belongs to 1857, included N. L. Frothingham's translation of "Nadowessiers Todtenlied" ("Indian Death-Song").⁵⁶⁷ This had appeared in Ripley's *Specimens*, volume third, 1839.

"Wand'rer, stehe still und spende
Der Betrachtung Feiergruss
Diesem Bild, das Künstlerhände
Dargebracht dem Genius!"

The foregoing verses form the beginning of a little poem, entitled *Schillers Denkmal*.⁵⁶⁸ The author, Karl Schramm, a German pastor in New York City, will again receive mention, in connection with the Schiller centennial festivities. The poem was evidently not designed to commemorate the placing

⁵⁶⁴No. 132.

⁵⁶⁵PP. 355-356. In *Amer. Mo. Mag.*, n. s., III, p. 249 (March, 1837).

⁵⁶⁶No. 133.

⁵⁶⁷P. 378.

⁵⁶⁸No. 134.

of the bronze bust of Schiller in Central Park, 1859, inasmuch as the publisher's address fixes the time of publication between 1855 and 1858, and the copy found is a second edition. Moreover, the concluding page bears the date: "Veste Graudenz, im November 1839." It would, therefore, seem likely that Schramm, having settled in this country, and mindful of the coming centenary, was led to have printed here a new edition of his Schiller poem, which, then, probably belongs to 1858.⁵⁶⁹

The year 1859 may perhaps be regarded as the culmination of the Schiller popularity in the nineteenth century. The hundredth anniversary of the birth of the German poet was fittingly observed in the Old World and the New. The last two decades, especially, had made his name known and honored in all intelligent circles in the United States; and now elaborate ceremonies were arranged in New York, Philadelphia, Boston, Baltimore, Cincinnati, St. Louis, San Francisco, and other leading cities.⁵⁷⁰ Programs and addresses and special albums passed into print, though much, to be sure, never went beyond the daily press. Extensive bibliographies and biographies owe their existence to the interest aroused at this time. The gaze of the world was directed toward Marbach, while the poet's praises were sung on every side. It is only since that time, indeed only during the last thirty years, that Goethe has come to attain such a position as to make Schiller less preëminent.

Before the Loganian Society, at Haverford College, Thomas Chase (1827-1892), then professor of philology and classical literature there, and afterwards president (1875-86),

⁵⁶⁹A copy of Schramm's poem is in the Goethe-Schiller Archives, Weimar.

⁵⁷⁰An unsigned list in the *Goethe-Schiller Archiv*, Weimar, records 89 such *Feste* in 23 States.—Moritz Meyer (infra, No. 150) treats of 28.—Cf., too, *Schillerfeier 1859. Verzeichniss der zum 100j. Geburtstage Schillers seiner Tochter eingesandten Festgaben.* Stuttg., 1863. 48. Also, *Lorck's Zeithefte, Nr. 11. Die Schillerfeier d. alten u. n. Welt.* II. Abdruck. Lpz., 1860. Columns 80-86.

delivered an appropriate address, entitled *Goethe and Schiller*.⁵⁷¹ Referring to the centenary of the latter's birth, but a few days before, Chase proceeded to characterize the poet and his work.⁵⁷² The *Robbers* had been charged with republicanism and even immorality: "with the first it may be chargeable; but never with the second."⁵⁷³ Goethe was the realist; his was the broader mind, and he possessed personal beauty. Schiller, the idealist, was the loftier; his face told of nobleness, and him we love. The lecture included some extracts, in translation, from "Das Lied von der Glocke."

In Philadelphia, an elaborate *Schiller-Album*⁵⁷⁴ was prepared and printed, which consisted of numerous contributions in prose and verse from Schiller's literary admirers of that city and New York. There was a dedication in verse,⁵⁷⁵ followed by biographical and critical studies of the poet, etc.⁵⁷⁶ A number of "Geistes-Erzeugnisse berühmter Deutschen," from the "Fremdenbuch" in Schiller's house, at Weimar, was included, some of these appearing thus in print for the first time.⁵⁷⁷ One article, entitled "Zum Festeinläuten.—Schiller—Shakspeare—Humboldt,"⁵⁷⁸ by Constantin Hering, of Philadelphia, was also issued separately.⁵⁷⁹ The writer emphasized the inspirational value of such celebrations as that of 1859, and urged that Shakespeare, in 1864, and Humboldt, in 1869, be similarly honored by a grateful people. A quarto leaflet, with Ferdinand Freiligrath's *Festlied der Deutschen in Amerika*, etc.,⁵⁸⁰—a common feature of the

⁵⁷¹No. 135.

⁵⁷²On Schiller, pp. 21, seq.

⁵⁷³P. 23.

⁵⁷⁴No. 136.

⁵⁷⁵PP. v-vii.

⁵⁷⁶Cf. pp. 1-16; pp. 24-43: "Schiller's Lehr-und Wanderjahre," by Karl Schramm; etc.

⁵⁷⁷Cf. *Vorrede*.

⁵⁷⁸PP. 54-60.

⁵⁷⁹No. 137.

⁵⁸⁰No. 138.

centenary programs in this country,—was likewise issued in Philadelphia, with an anonymous translation in English. A new reprint of Furness's *Song of the Bell*⁵⁸¹ has already been noted.⁵⁸²⁻⁵⁸³

In New York City, the festal exercises extended over several days. On November eighth, *Die Karlschüler* was presented at the *Stadttheater*; at Cooper Institute, on the tenth, addresses were made, in English by Bryant⁵⁸⁴ and Judge Charles P. Daly, and in German by Karl Schramm, Dr. Löwe, and Adolph Wiesner; that same day, at the Academy of Music, *Wallensteins Lager* was played, and an exhibition given of twelve *tableaux vivants*, from the different works of Schiller; and finally, on the twelfth, *Wilhelm Tell* was performed at the *Stadttheater*.⁵⁸⁵ The printed program has been included in the bibliographical list.⁵⁸⁶

A pamphlet had been previously issued, in both English and German form.⁵⁸⁷ Beginning with an introductory eulogy, to prove the fitness of such a fête, it proceeded to present the essential facts of the poet's life and brief estimates of his works.⁵⁸⁸ Then, in view of the coming performance of the *Lager*, that work was discussed, with reference to the historical conditions during the Thirty Years' War.⁵⁸⁹ The author of this brochure was Louis Wittig.⁵⁹⁰

In two leaflets⁵⁹¹ belonging to the record of this same

⁵⁸¹Supra, pp. 66-67.

⁵⁸²For the Address by W. H. Furness, at the Phila. Academy of Music, Nov. 10, cf. *The Dial*, Cincinnati, July, 1860, pp. 401-412.

⁵⁸³And see *N. Y. Times*, Nov. 11, 1859, p. 8, columns 2-3, for appreciative letter of regret from President James Buchanan to the Phila. Centenary Committee.

⁵⁸⁴See *Oration and Addresses*, N. Y., 1873, pp. 293-302.

⁵⁸⁵A concert, on the 9th, and festivities in sundry *Lokalen*, on the 11th, complete the record of the celebration.

⁵⁸⁶No. 142. Such programs have been cited when found, but no effort has been made to exhaust this unimportant material. See Nos. 37, 80.

⁵⁸⁷Nos. 139-140.

⁵⁸⁸PP. 4-16.

⁵⁸⁹PP. 17-20.

⁵⁹⁰Cf. p. 26.

⁵⁹¹Nos. 141, 143.

celebration, the prize-poem by Reinhold Solger (1820-1866) is to be found. Born in Stettin, Germany, Solger had come to the United States with Kossuth. Under Lincoln's administration, he served as Assistant Register of the Treasury. It was he who received the prize offered by the New York Committee in charge of the Schiller program. The German poem was accompanied, in the larger⁵⁹² of these little publications, by an English rendering from the pen of Charles T. Brooks.

Still another leaflet contains the *Fest-Gedicht*,⁵⁹³ by Karl Schramm, who, as already stated, was a contributor to the Philadelphia *Schiller-Album* and one of the centennial orators in New York City, as well as a poet.⁵⁹⁴

Boston's celebration was held in the Music Hall. Frederick Hedge made an address,⁵⁹⁵ in which he aptly reviewed the wonderful growth of interest in German literature in the United States, within his own memory. "I recall the time when to the ear of Boston the name of Schiller was an empty sound, suggesting at the most, if anything was suggested by it, a questionable stage-play, 'The Robbers,' which together with the 'Sorrows of Werther' represented the genius of Germany to our uninstructed mind."⁵⁹⁶ It was Carlyle, he continued, who routed the old views; namely, that the Germans were identical with the Dutch, and so, dull, earthy; or, that they stood at the opposite pole, being ethereal, transcendental. Schiller is, according to Hedge, "the most eloquent of poets,"⁵⁹⁷ and it is this eloquence that appeals to youth. Schiller is the most national and cosmopolitan of German poets, the most translatable; he is "the poet of Protestantism as Luther was its prophet." He appeals to Americans by reason of his great ideas.

⁵⁹²I. e., No. 141. Also in G. A. Zimmermann's *Deutsch in Amerika*, etc., Chicago, 1892, pp. 133-134.

⁵⁹³No. 144.

⁵⁹⁴Supra, pp. 77-78, 80, and Note 576.

⁵⁹⁵No. 145.

⁵⁹⁶P. 3.

⁵⁹⁷P. 8.

Hedge was graduated from Harvard in 1825. The present study will amply confirm his statements concerning the rapid development of an American acquaintanceship with the literature of Germany, from very meagre beginnings.

The other orator of the day was Reinhold Solger, already mentioned as a German American poet. His address⁵⁹⁸ was published in German and accompanied by a German translation of Hedge's speech.⁵⁹⁹ Feeling it impossible to discuss Schiller apart from Goethe, Solger sought to contrast their literary manner, as follows: "Göthe ging von dem Standpunkte der Natur und ihrer Gesetzmässigkeit aus; Schiller von dem Standpunkte des sittlichen Bewusstseins und seiner Freiheit."⁶⁰⁰ And thus it was natural that the former should turn to Spinoza, the latter to Kant. Goethe would escape vulgar Reality in the world of the True, the Good, the Beautiful; Schiller would, through the ministration of these, redeem that vulgar Reality. But it was along these lines that the two poets met, and, hand in hand, gave an impulse to all sciences. In conclusion, apropos of theological discussion in the United States, Solger exhorted his hearers to take to heart the "Gedankenfreiheit" of Schiller's Marquis Posa.

The city of Baltimore also took part in the general festivities. The *Liederkrantz* rendered *The Song of the Bell* to Romberg's music, and an amateur company presented *Wallensteins Lager* at the Front Street Theatre. But the celebration was opened by the reading of a prize-prologue in verse, which had been written by John Straubenmüller (born 1814), a German teacher, of Baltimore.⁶⁰¹ A pamphlet⁶⁰² was issued by the committee on arrangements, which contained this prize-poem,⁶⁰³ several other poetic contributions sub-

⁵⁹⁸No. 146.

⁵⁹⁹PP. 3-20; 20-28.

⁶⁰⁰P. 3.

⁶⁰¹Cf. G. A. Zimmermann, *Deutsch in Amerika*, etc., Chicago, 1892, p. 75, who does not, however, mention this poem.

⁶⁰²No. 147.

⁶⁰³PP. 9-10.

mitted in the same competition, and also Freiligrath's "Festlied für die Deutschen in Amerika."⁶⁰⁴ This little publication was to serve as a *Festgabe* for the public. The most elaborate composition was Dr. J. Munder's "Miniaturbild von Friedrich Schiller's Leben und Wirken," etc.,⁶⁰⁵ which gave the story of the German poet's life and work in a series of poetic pictures.

The most extensive tribute to Schiller in America at this time was *Schiller's Leben und Schriften*,⁶⁰⁶ prepared, in Cincinnati, by Godfrid Becker, also known as a biographer of Heine. The *Vorrede* states, that the writer had been requested by the publishers, at short notice, to submit, in time for the centenary exercises, "eine kurzgefasste, volksthümliche Lebensgeschichte Friedrich Schillers"; and that he had, accordingly, essayed, in short compass, a complete miniature. The subject is treated under the customary three periods. The incidents of Schiller's life are presented in detail, but the works are only briefly noticed, and no plots are given. Perhaps a score of verses are quoted. There is not the usual comparison or contrast with Goethe. There is no general characterization of the poet's work, nor of his place in literature. This was, in fact, a popular, not a critical, review,—just as designed.

Another ambitious effort was the essay, *Friedrich Schillers Leben*, etc.,⁶⁰⁷ by Arnold Ruge (1802-80), read, in part, on November tenth, in St. Louis, by Heinrich Börnstein. The writer, a German *litterateur*, who lived, after 1850, in England, recalled the criticisms of Schiller by the Romanicists and the Realists. But who reads the former? he would ask; and the themes of the latter deal with man destitute of ideals, soul, will, and freedom!

This will suggest the nature of the address. There is

⁶⁰⁴PP. 13-15.

⁶⁰⁵Cf. pp. 17-31.

⁶⁰⁶No. 148.

⁶⁰⁷No. 149.

a brief outline of the poet's life;⁶⁰⁸ but the content is, primarily, a panegyric on Schiller the idealist.⁶⁰⁹ This is after the manner of Menzel. And though Ruge does not malign Goethe, as Menzel and Schmidt did, he does rank Schiller first. For the latter held Truth and Beauty as the end to be attained; whereas his friend still regarded the gleeman as the servant of aristocracy. Goethe employed art to free himself; he ever remained the disciple of Voltaire. But Schiller, the follower of Kant and Rousseau, rose higher than they, because he carried the Ideal to the altar, and replaced the old philosophy of life by something better. Ruge went on to discuss, at considerable length, the local coloring given to Schiller's works—the boldest effects being attained in *Tell*—by the happiest command of language. It is this plastic, forcible language, together with living characters and proper motivation, that constitutes, according to this critic, the essential Reality in a drama; the Idea is paramount and must not be submerged in Vulgarity. Schiller's natural theme was History, and he did right to subordinate it to the Ideal, to which it irresistibly tends. With *Don Carlos* he began the healing of the gaping wounds made by his earlier works. The latter part of the address⁶¹⁰ is devoted to the poet's esthetic letters.

The historian of this Schiller celebration of 1859 in the United States, was Moritz Meyer (b. 1815), who had come to this country in 1849, and who, two years later, founded the *New Yorker Handels Zeitung*. In his little pamphlet, *Die Schiller Feier in den Vereinigten Staaten Nord Amerika's*,⁶¹¹ the festivities in New York are described in detail; Solger's prize-poem is reprinted,⁶¹² and extracts are included from the speeches of all the orators of the day.⁶¹³ The opportunity is further used,

⁶⁰⁸PP. 9-17.

⁶⁰⁹PP. 17-59.

⁶¹⁰This work is not cited by Robt. Boxberger, in *Allg. d. Biographie*.

⁶¹¹No. 150.

⁶¹²P. 6.

⁶¹³Supra, p. 80.

to add lists of the various German business houses, newspapers, clubs, and other institutions of the city in 1859,—"als Markstein fuer spaetere Zeiten."⁶¹⁴ Finally, brief accounts of the celebration in twenty-eight places in the United States, besides that in Toronto, are appended.⁶¹⁵

To the same year, and, though not a feature of the centenary exercises, yet evidently inspired by the same general movement, belongs the little work by Ferdinand Lechner, which appeared in Philadelphia. Entitled *Friedrich von Schiller als Vorläufer der religiös-humanistischen Weltanschauung*, etc.,⁶¹⁶ this seeks to point out the conflict of Schiller's later views on religion with his youthful yearning towards the ministry. Fortified by numerous citations from the poet's writings, Lechner pronounces Schiller a Pantheist, who accepted scientific, rather than dogmatic, theories. He was, in fine, the "forerunner and representative of our religious-humanistic philosophy."⁶¹⁷

The record of this year can be rather briefly concluded as but four more works remain to be mentioned. The first of these cited in the bibliographical list, was written by the Irish poet, James Clarence Mangan (1803-49), who translated extensively from the German lyric poetry of the eighteenth and early nineteenth centuries. His *Anthologia Germanica* was published in Dublin, 1845. Ten years after his death, an incomplete collection of his poems, including this "German Anthology," an "Irish Anthology," and miscellaneous pieces, was printed in New York.⁶¹⁸ The collection contained eighteen poems from Schiller,⁶¹⁹ among which many are but rarely found in such limited anthologies; thus, with the usual "Song of the Bell," "The Maiden's Plaint," and "The Diver," appeared

⁶¹⁴Cf. the full title.

⁶¹⁵Karl Goedeke, *Grundr. zur Gesch. d. d. D.*, II. Ausg., V, p. 125, cites 6 of these centenary addresses that have not been found printed, except in the public press.

⁶¹⁶No. 151.

⁶¹⁷P. 31.

⁶¹⁸No. 154.

⁶¹⁹PP. 33-91.

also English renderings of "Das Geheimniss," "Licht und Wärme," "Breite und Tiefe," "Klage der Ceres," "Das Mädchen von Orleans," etc. John Mitchel (1815-75), author of the biographical sketch in this edition, contrasts Mangan's work with Bulwer's, and concludes, that the translations of the Irish poet are "less faithful to the verbal expression, but quite as true to the soul and spirit, and infinitely more poetic."⁶²⁰

The name of Mrs. Jameson has appeared before on these pages.⁶²¹ But there is more for the purpose of the present review in her *Studies, Stories, and Memoirs*, also 1859.⁶²²

She quotes the statement of Coleridge, that "Schiller is a thousand times more *hearty* than Goethe,"⁶²³ and attributes this to the fact, that "Schiller has with him generally the women and the young men, i. e. those whose opinions and feelings are most loudly, most enthusiastically expressed."⁶²⁴ And in another chapter, Mrs. Jameson discusses *Don Carlos* at some length,⁶²⁵ lauding the characters of Marquis Posa and the Queen, and describing an admirable performance of this play—"one of the finest dramas in the world, I should think"—⁶²⁶ seen by her in Vienna.

The next to last book requiring mention is *Life Without and Life Within*,⁶²⁷ a collection of sundry material, by Margaret Fuller, constituting the fourth volume of her *Collected Works*, edited by her brother. The volume contains a little poem, "To my Friends,"⁶²⁸ which is a free rendering of Schiller's "An die Freunde"; each stanza has but seven verses, to the ten of the original.

It is fitting that the account of this year 1859 should close with the name of a German scholar, of whom America is justly

⁶²⁰P. 26.

⁶²¹Supra, No. 123.

⁶²²No. 155.

⁶²³From C.'s *Table Talk*, Feb. 16, 1833.

⁶²⁴P. 67 (both quotations).

⁶²⁵PP. 126-132.

⁶²⁶P. 126.

⁶²⁷No. 156.

⁶²⁸PP. 368-369.

proud. Professor White voices the general regret, that Bayard Taylor (1825-78) did not live to complete his projected work on Goethe and Schiller.⁶²⁹ In his book of sketches belonging to this same year (1859),—*At Home and Abroad*,⁶³⁰—Taylor has a chapter entitled “Weimar, and its Dead.”⁶³¹ He thus brands the one time literary centre: “Weimar is now the least literary, the least artistic, the most stupidly proud and aristocratic, the dullest and most ignorant town in Germany.”⁶³² He takes occasion to defend Goethe: “Schiller, with a narrower grasp of intellect, a more undemonstrative, if not a colder nature, is mounted on an immaculate moral pedestal, while Goethe (to those who are incapable of appreciating him) is smutched with the rankest faults and heresies.”⁶³³ Schiller’s youthful enthusiasm was chilled by illness, and he became reserved and melancholy; yet the poet ever felt a profound sympathy for the human race. Taylor relates the story of Schiller’s cold footbaths and use of champagne, and concludes: “With such a double stimulus acting on the brain, it is not so surprising that he should have written ‘Wallenstein’ or Wilhelm Tell,’ as that he should have lived to the age of forty-five.”⁶³⁴

This review from 1793 to 1859 is now complete, so far as the present records go. An account of the next two years would furnish striking evidence of a new activity, doubtless due, in great part, to the impulse proceeding from the centenary celebration. For, in 1860, F. W. Thomas, an old Philadelphia publisher, issued *Schiller’s Sämmtliche Werke*

⁶²⁹Cf. *Goethe-Jahrbuch*, V, p. 240.

⁶³⁰No. 157.

⁶³¹Ch. xxxii. On Schiller, pp. 391-393.

⁶³²P. 388.

⁶³³PP. 390-391.

⁶³⁴P. 391.

in *Zwei Bänden* (12 mo.); and, in 1861, the first edition in English of *Schiller's Complete Works* (2 volumes, 8 vo.) was published by I. Kohler, of the same city, under the editorship of Dr. Charles J. Hempel (1811-79). Since that time, several elaborate editions of the collected works have been printed by various publishing houses. In 1865, E. C. F. Krauss, then Instructor of German at Harvard, began to issue his simple school-texts of *Wilhelm Tell*, *Maria Stuart*, and *Wallenstein*. And as the modern languages have grown in importance in the educational world, the number of school-editions has vastly increased, and there has been a natural enlargement of introduction and notes. But while such text-books are invaluable in the classroom, they are of less importance for the bibliographer. A more critical study of Schiller has been encouraged by reprints or translations of the works of Johannes Scherr, Heinrich Steffens, Louise Mühlbach, Gustav Freytag, Max Müller, Wilhelm Scherer, Heinrich Düntzer, James Sime, Henry W. Nevinson, George Brandes, Hermann Grimm, John G. Robertson, etc. The following American writers, among many, have treated of Schiller, in particular, or of German literature, in general, in their respective books: John F. Hurst, Edward P. Evans, August Lodeman, Hjalmar Hjorth Boyesen, Bayard Taylor, James K. Hosmer, Helen S. Conant, Frederic H. Hedge, Cyrus A. Bartol, Edward Everett Hale, William C. Wilkinson, A. Albin Fischer, Wilhelm Bernhardt, Robert W. Moore, Josepha Schrakamp, Isidor Keller, Benjamin W. Wells, Mary J. Teusler, Kuno Francke, Calvin Thomas. A score of English and American anthologies of German poetry that bear the imprint of this country, might easily be added. More important are the names of those who have translated Schiller's verse into our own tongue. Without aiming to be exhaustive, we may mention the following writers, whose works have been published by American firms: Charles Dexter, Emma Lazarus, Edgar A. Bowring, Henry D. Wireman, John G. Saxe, James Freeman Clarke, Frederick W. Ricord, J. H. Ward, U. W. Cutler, Bishop John

L. Spalding, George MacDonald, E. P. Arnold-Foster, J. Perry Worden, Colonel Thomas C. Zimmermann.

It will thus appear that, since 1859, the number of Schiller publications in the United States has increased; and, undoubtedly, the intrinsic worth of these, as a whole, is greater than those of the preceding period. However, the scope of this study does not comprehend a review of the past forty-five years. The cultural value of a knowledge of the German language and literature has long been accepted as axiomatic. It was for these pages to present a sketch of the times when this truth was fighting its way, when that very fact gave added significance to the writings that have received mention. Friedrich Schiller is studied to an extent to-day that was certainly not the case fifty years ago; he is everywhere loved and revered. Yet it is probably safe to say that his fame has not increased since the world-wide wave of enthusiasm of 1859. And it may not be unfitting to draw the concluding line at the centenary of his birth, just now when the world is preparing to celebrate the centenary of his death.

“So feiert Ihn! Denn was dem Mann das Leben
Nur halb ertheilt, soll ganz die Nachwelt geben.”

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Cf. *supra*, Note 24.

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1848.

88. Prose Writers of Germany by Frederic H. Hedge. Illustrated with Portraits—Philadelphia Published by Carey and Hart 1848. 12mo. Engraved t.-p., viii, 9-567.

89. A Collection of Select Pieces of Poetry by Schiller and Bürger together with some characteristic Poems of the most eminent German Bards translated in the Metre of the Original by George Ph.

(1848.)

Maurer. New-York: Published by Gustavus George Lange. 1848. 16mo. 12 p. l., 141, [2] p.

90. Inaugural Discourse, delivered in the Chapel of Columbia College, March 7, 1848. By Rev. H. I. Schmidt, A. M., Gebhard Professor of the German Language and Literature. Printed by order of the Trustees. New-York: Leavitt, Trow and Company, 191 Broadway. 1848. 12mo. 34.

91. Antritts-Rede in der Kapelle des Columbia College am 7. März 1848, gehalten von H. I. Schmidt, M. A., Gebhard-Professor der deutschen Sprache und Literatur. Auf Befehl der Curatoren gedruckt. New-York: Gedruckt bei H. Ludwig u. Co., Nro. 70 Vesey-Strasse. 1848. 12mo. 32.

92. The Sibyl, or, New Oracles from the Poets. By Caroline Gilman, Author of Recollections of a New England Housekeeper, Recollections of a Southern Matron, Love's Progress, Stories and Poems for Children, Verses of a Life-Time, etc. New York: Wiley and Putnam, 161 Broadway. 1848. 16mo. 313.

93. Gems of Poetry, from forty-eight American Poets. Embracing the most popular Authors. With Portraits. Hartford: S. Andrus and Son. 1848. 16mo. 252.

1849.

94. Phantasia, and other Poems. By Mrs. James Hall. New-York: George P. Putnam, 155 Broadway. London: Putnam's American Agency, removed from Paternoster Row, to J. G. Chapman, 142 Strand. 1849. 12mo. 144.

1850.

95. A Hand-Book of Modern European Literature. For the use of Schools and Private Families. By Mrs. Foster. Philadelphia: Lea and Blanchard. 1850. 16mo. vi, [11]-354.

96. Biographical Essays. By Thomas De Quincey, Author of "Confessions of an English Opium-Eater," etc. etc. Boston: Ticknor, Reed, and Fields. 1850. 16mo. 2 p. l., 284. [Volume II of De Q.'s Works in 20 v.]

(1850.)

97. Schiller's Song of the Bell A New Translation by W. H. Furness. With Poems and Ballads from Goethe, Schiller, and Others, by F. H. Hedge. Philadelphia Hazard & Mitchell 178 Chestnut Street 1850. 16mo. 48.

98. Illustrations of Human Life. Sixteen Outline Illustrations to Schiller's Song of the Bell, designed by Moritz Retzsch, and engraved by the best Artists. Philadelphia, Hazard & Mitchell, 178 Chestnut Street. 1850. 16mo.

Cf. Carl Gustav Wenzel, *Aus Weimars goldenen Tagen*, Dresden, 1859, p. 308. Also *Literary World*, VI, 622 (June, 1850).

1851.

99. Wilhelm Tell. A Play by Fr. v. Schiller. With explanatory Notes by J. C. Oehlschlager, Author of an English Pronouncing Dictionary and German Reader. ? Philadelphia: Published by John Weik. 1851. ?24mo.

This is the title of the 2d ed., 1854. For the date, cf. J. C. O.'s *Maria Stuart*, 1853, p. 3.

100. The Diosma, a Perennial. By Miss H. F. Gould. Boston: Phillips, Sampson and Company. 1851. 16mo. 287.

101. William Tell, and other Poems. By William Peter, A. M. Christ-Church, Oxford. Third Edition. Philadelphia: Lindsay & Blakiston. 1851. 24mo. 265, [1] p.

102. Schiller's Song of the Bell; translated and adapted to the music of Romberg by S. A. Eliot. Second Edition. Boston: Ditson & Co. New York: Gordon & Son. 1851. obl. 4to.

Cf. Lynds E. Jones, *American Catalogue*, Vol. I.

1852.

103. Schiller's Song of the Bell, translated by S. A. Eliot. Second Edition. Boston: Published by A. N. Johnson, 86 Tremont Street. 1852. 12mo. 16.

104. Scenes and Thoughts in Europe. Second Series. By George H. Calvert. New York: George P. Putnam, 10 Park Place. 1852. 16mo. 3 p. l., [7]-185.

(1852.)

105. The Book of Ballads edited by Bon Gaultier (Professor Aytoun and Theodore Martin) and Firmilian a Spasmodic Tragedy by T. Percy Jones (William Edmondstoune Aytoun) with Illustrations. New York: W. J. Widdleton. Publisher. [1852.] 24mo. 4 p. l., [9]-216; 5 p. l., [11]-165.

1853.

106. Maria Stuart. A Tragedy by Fr. v. Schiller. With explanatory Notes by J. C. Oehlschlaeger. Author of an English & a German Pronouncing Dictionary and German Reader. Philadelphia: John Weik. 1853. 24mo. 190.

107. Schiller's Selbstcharakteristik. Nach des Dichters Briefen seit seinem achtzehnten Lebensjahre bis zum letzten entworfen von Dr. Heinrich Doering. Stuttgart und New-York. Halberger'sche Verlagshandlung. 1853. 16mo. viii, 518.

The outside t.-p. does not have this New York imprint, which is taken from the inside t.-p.

108. The Leper: and other Poems. By Mrs. Rebekah Hyneman. Philadelphia: Published by A. Hart, late Carey & Hart, No. 126 Chestnut Street. 1853. 16mo. viii, [9]-216.

109. Thalatta: a Book for the Sea-Side. Boston: Ticknor, Reed, and Fields. [By Samuel Longfellow and Thomas Wentworth Higginson.] 1853. 16mo. viii, 206.

110. Gems of German Verse. Edited by W. H. Furness. Willis P. Hazard Philadelphia. [1853.] 16mo. 70 pp. and 16 plates.

This title appears on p. 5. On p. 3: *Schiller's Song of the Bell: with other Poems from the German.*

1854.

111. Handbook of German Literature, containing: Schiller's Maid of Orleans, Goethe's Iphigenia in Tauris, Tieck's Puss in Boots, the Xenia by Goethe and Schiller, with critical Introductions and explanatory Notes; to which is added an Appendix of Specimens of German Prose from the middle of the sixteenth to the middle of the nineteenth centuries. By G. J. Adler, A. M. Professor of German Literature in the University of the City of New-York. New York: D. Appleton & Co., 200 Broadway. 1854. 16mo. viii, 550.

(1854.)

112. German Literature. By Joseph Gostick, Author of "The Spirit of German Poetry," &c. &c. Philadelphia: Lippincott, Grambo & Co. 1854. 16mo. vi, [7]-324.

113. The Poetry of Germany. Consisting of Selections from upwards of Seventy of the most celebrated Poets, translated into English Verse, with the original text on the opposite page, by Alfred Baskerville. New York: Rudolph Garrigue, 178 Fulton Street. Leipsic: G. Mayer. 1854. 24mo. xxiv, 332.

114. Notes of a Theological Student. By James Mason Hoppin. New York: D. Appleton and Company, 346 & 348 Broadway. London: 16 Little Britain. 1854. 16mo. 256.

115. Wilhelm Tell. A Play by Fr. v. Schiller. With explanatory Notes by J. C. Oehlschlager, Author of an English Pronouncing Dictionary and German Reader. Second Edition. Philadelphia: Published by John Weik. 1854. 24mo. iv, [5]-168.

116. No. CIII. French's Standard Drama—The Robbers. A Tragedy, in five Acts. Translated from the German of Frederick Schiller. New-York: Samuel French, 121 Nassau-Street. [1854.] 16mo. 57. [This is in Vol. XIII of The Modern Standard Drama. Edited by F. C. Wemyss.]

This address appears in the N. Y. directories for 1854-55 and 1855-56. Other copies have "122 Nassau Street", so belong between 1857 and 1870.

117. Modern Standard Drama. No. CIII. Edited by F. C. Wemyss.—The Robbers. A Tragedy, in five Acts. Translated from the German of Frederick Schiller. New-York Wm. Taylor & Co., 18 Ann-Street. Baltimore, Md.: Wm. & Henry Taylor, Sun Iron Buildings. 1854. 16mo. 57.

Norton's Literary Gazette and Publisher's Circular, n. s., II, p. 159 (1855), cites this edition apparently, but under 1855. No imprint of that date has been found.

118. The White Veil: A Bridal Gift. Edited by Mrs. Sarah Josepha Hale, Author of "Woman's Record," etc., etc. Elegantly illustrated. Philadelphia: Published by E. H. Butler & Co. 1854. 12mo. 5 p. l., 17-324.

1855.

119. *Lilies and Violets; or, Thoughts in Prose and Verse, on the True Graces of Maidenhood.* By Rosalie Bell. New York: J. C. Derby, 119 Nassau Street. Boston: Phillips, Sampson & Co. Cincinnati: H. W. Derby. 1855. 12mo. xiv, [15]-442.

120. *Echoes: or Leisure Hours with the German Poets.* By A. C. Kendrick. Rochester: William N. Sage. New York:—Evans & Dickerson. Chicago:—S. C. Griggs & Co. 1855. 16mo. viii, 148.

121. *Metrical Pieces, Translated and Original.* By N. L. Frothingham. Boston: Crosby, Nichols, and Company, 111 Washington Street. 1855. 16mo. 6 p. l., 362, [1] p.

122. *Personal Recollections of the Stage, embracing Notices of Actors, Authors, and Auditors, during a period of forty years.* By William B. Wood, late Director of the Philadelphia, Baltimore, Washington, and Alexandria Theatres. With a Portrait. Philadelphia: Henry Carey Baird, (Successor to E. L. Carey.) 1855. 16mo. 11 p. l., 23-477.

123. *A Commonplace Book of Thoughts, Memories, and Fancies, Original & Selected.* Part I.—Ethics and Character. Part II.—Literature and Art. By Mrs. Jameson. New York: D. Appleton & Company. 346 & 348 Broadway. 1855. 16mo. 329.

124. *Literary and Historical Miscellanies.* By George Bancroft. New York: Harper & Brothers, Franklin Square. 1855. 12mo. iv, 517.

125. *Cyclopædia of American Literature; embracing Personal and Critical Notices of Authors, and Selections from their Writings. From the earliest period to the present day; with Portraits, Autographs, and other Illustrations.* By Evert A. Duyckinck and George L. Duyckinck. In two Volumes. Vol. I. [II.] New York: Charles Scribner. 1855. 8vo. 8 p. l., 676; xiv, 781.

126. *History of the Revolt of the Netherlands; Trial and Execution of Counts Egmont and Horn; etc.* [Same as No. 87.] New York: Harper & Brothers, Publishers, 329 & 331 Pearl Street, Franklin Square. 1855. 16mo. 333.

1856.

127. *The Life and Works of Goethe: with Sketches of his Age and Contemporaries, from published and unpublished sources.* By G. H. Lewes, Author of 'The Biographical History of Philosophy,' etc. In two Volumes. Vol. I. [II.] Boston: Ticknor and Fields, 1856. 16mo. xx, 435; xii, 478.

128. *Der Parasit oder die Kunst, sein Glück zu machen von Friedrich v. Schiller. Zum Uebersetzen in das Englische mit Anmerkungen und Wörterbuch. The Parasit [sic] or The Art to make one's Fortune.* With Notes and a copious Vocabulary by Charles Dickens jun. 1856. Leipzig Voigt & Günther Königsstrasse 20. New-York F. W. Christern 763 Broadway. 16mo. 4 p. l., 116.

129. *The Parasite or The Art to make one's Fortune. A Comedy in five Acts translated from the German of Friedrich v. Schiller by Francis Simpson.* 1856. Leipzig Voigt & Günther. New-York F. W. Christern. 12mo. 84.

130. *Hill-Side Flowers.* With an Introduction by the Rev. Bishop Simpson, D.D. New-York: Published for the Author by Carlton & Phillips, 200 Mulberry-Street. 1856. 12mo. 240.

131. *The Poetry and Mystery of Dreams.* By Charles G. Leland. Philadelphia: Published by E. H. Butler & Co. 1856. 12mo. 6p. l., [13]-270, [1] p.

132. *The Wheat-Sheaf.* Philadelphia: Willis P. Hazard, 190 Chestnut Street. [? 1856-1857.] ? 16mo. ? xii, [13]-416.

This is the title of the 3d ed., 1857. (Cop. 1856.)

1857.

133. *The Household Book of Poetry.* Collected and edited by Charles A. Dana. New York: D. Appleton and Company, 346 & 348 Broadway. London: 16 Little Britain. 1857. ?12mo. ? xxvi, 798.

This is the title of the 1858 imprint. For original date, see Preface to 1883 edition.

? 1858.

134. Schillers Denkmal. Gedicht von Karl Schramm. Eigenthum des Verfassers. Zweite Auflage. New-York. Druck von M. W. Siebert, No. 17 North-William Street. [?1855-58.] 12mo. 8.

1859.

135. Goethe and Schiller. An Address before the Haverford Loganian Society, by Thomas Chase. Published by the Society. Philadelphia: E. Ketterlinus, Printer. 1859. 16mo. 38.

136. Schiller-Album zur hundertjährigen Feier der Geburt des Dichters. Eine Festgabe der Freunde Schiller's in der neuen Welt. Philadelphia. Schäfer und Koradi. 1859. 12mo. 4 p. l., 184.

137. Zum Festeinläuten. — Schiller — Shakspeare — Humboldt. [Constantin Hering. Philadelphia: Schäfer und Koradi. 1859.] 12mo. Pp. 54-60. [An article from No. 136.]

138. Festlied der Deutschen in Amerika zur Feier von Schillers hundertjährigen Geburtstage. 10. November 1859. — Song of the Germans in America in honor of the Centennial Anniversary of Schiller's Birth, November 10th, 1859. [Philadelphia: ?Schäfer und Koradi. 1859.] 4to. 2 l.

139. Signification & Celebration of the Centennial Birth-Day Anniversary of Frederick Schiller in the City of New York on the 9th, 10th, 11th and 12th November 1859. Printed by L. Hauser, New York. [Published by Wm. Radde. 1859.] 12mo. 26.

140. Die Bedeutung und Feier des hundertjährigen Geburtstages von Friedrich Schiller. New-York, den 8. 9. 10. 11. und 12. November 1859. New-York, 1859. Wm. Radde, 300 Broadway, sowie zu haben in allen deutschen Buchhandlungen. M. W. Siebert, Buchdrucker, 20 North William Street, New-York. 12mo. 26.

141. Dr. R. Solger's Preis-Gedicht zur Feier von Schiller's hundertjährigem Geburtstage, am 10. November 1859. Gekrönt von der New Yorker Fest-Committee. New-York: D. Appleton & Co., 346 und 348 Broadway. 1859. 12mo. 13.

This bears also the English title: *Dr. R. Solger's Prize Poem at the Celebration of the Centennial Birthday of Frederick Schiller, Thursday, November 10th, 1850. New-York: etc. (as above).*

These are the inside titles; the paper cover has only the English title.

(1859.)

142. Schiller Festival in commemoration of the Anniversary of Schiller's 100th Birthday, Academy of Music, Thursday Evening, November 10th, 1859. Twelve Tableaux Vivants, from the different Works of Schiller,And Wallenstein's Camp, [P. 3: The German title, Schiller-Fest, etc.]—[New York. 1859.] 12mo. 2 l.

143. Goldene Medaille. Preis-Gedicht von Reinhold Solger zur hundertjährigen Feier von Schiller's Geburtstag. New-York am 10. November 1859. [New York, 1859.] 12mo. 2 l.

144. Fest-Gedicht zur Schiller-Feier. Von Dr. Karl Schramm. [? New York. ? 1859.] 12mo. 2 l.

145. Oration delivered at the Schiller Festivity on the 10th of November, 1859, in the Boston Music Hall by Rev. Frederick Hedge, D. D. Printed at the request of the Schiller Committee. H. Vossnack, Printer, 526 Washington Street. [Boston. 1859.] 16mo. 12.

146. Reden des Herrn Dr. Reinhold Solger und des Herrn Dr. Friedrich Hedge, am hundertjährigen Geburtstage Schillers zu Boston, den 10. November 1859. Auf allgemeines Verlangen gedruckt. Druck von H. Vossnack, 526 Washington Str., Boston. [1859.] 16mo. 28.

147. Erinnerung an die Feier des hundertjährigen Schiller-Jubiläums in Baltimore, am 10. November 1859. Baltimore. Gedruckt in der Offizin des „Correspondenten.“ (W. Polymer.) 1859. 12mo. 56.

148. Schiller's Leben und Schriften von Godfrid Becker. Cincinnati. Verlag von Max Weil und Co. [1859.] 24mo. iv, [5]-84.

149. Friedrich Schillers Leben, der Charakter seiner Schriften und seines Strebens. Von Arnold Ruge. Zum hundertjährigen Geburtstage unseres Dichters, 10. Nov. 1859. Vorgetragen von Heinrich Börnstein bei der Schillerfeier in Saint Louis, Missouri. Verlag von G. Scharmann, St. Louis, 1859. 32mo. 59. (Gedruckt im „Anzeiger des Westens.“)

(1859)

150. Die Schiller Feier in den Vereinigten Staaten Nord Amerika's. Eine Beschreibung der in New York und anderen Staedten der Union am 10. November, 1859, dem hundertjaehrigen Geburtstage Schiller's, begangenen Festlichkeiten, Vorfeier und Nachfeier, nebst einem Anhang, enthaltend: Ein Verzeichniss der am 10. November, 1859, diesem denkwuerdigen Tage, in New York bestehenden deutschen Institute. Vereine, Zeitungen, Druckereien, bedeutenden Handels Firmen, etc., als Markstein fuer spaetere Zeiten. Herausgegeben von Moritz Meyer, Redacteur der New Yorker Handels Zeitung. New York: Druckerei der New Yorker Handels Zeitung. 1859. 4to. 16.

151. Friedrich von Schiller als Vorläufer der religiös-humanistischen Weltanschauung vom Standpunkte der Freien Gemeinde betrachtet von Ferdinand Lechner. Philadelphia. Gedruckt bei B. G. Stephan & Co., No. 320 Nord Dritte Strasse. 1859. 12mo. 32.

152. Das Lied von der Glocke von Friedrich Schiller. The Song of the Bell by Friedrich Schiller, translated by W. H. Furness. (This translation is taken, with the kind permission of the author, Wm. H. Furness, and the publisher, W. P. Hazard, 724 Chestnut Street, from a new translation of German poems, now in press.) Philadelphia. Schäfer & Koradi, S. W. Ecke 4. und Wood Strasse. To be had by Messrs. Andre & Co., 1104 Chestnut Street. Printed by Hoffman & Morwitz, 465 North Third Street. [1859.] 8vo. 8.

153. Poems. By Frances Anne Kemble. Boston: Ticknor and Fields. 1859. 16mo. viii, [9]-312.

154. Poems by James Clarence Mangan; with biographical Introduction by John Mitchel. New York: P. M. Haverty, 112 Fulton-Street. 1859. 16mo. 460.

155. Studies, Stories, and Memoirs. By Mrs. Jameson. Author of "Characteristics of Women," etc. etc. Boston: Ticknor and Fields. 1859. 24mo. vi, [7]-408.

156. Life Without and Life Within; or, Reviews, Narratives, Essays, and Poems, by Margaret Fuller Ossoli, Author of "Woman in

(1859.)

the Nineteenth Century," "At Home and Abroad," "Art, Literature, and the Drama," etc. Edited by her brother, Arthur B. Fuller. Boston: Brown, Taggard and Chase. New York: Sheldon & Co. Philadelphia: J. B. Lippincott & Co. London: Sampson Low, Son & Co. [1859.] 16mo. 424.

157. At Home and Abroad: a Sketch-Book of Life, Scenery, and Men. By Bayard Taylor. New York: G. P. Putnam, 115 Nassau Street. 1859. ? 16mo. ? vi, 500. [First Series.]

This is the title of the 1860 imprint. The Preface is dated August 4, 1859.

APPENDIX.

1840.

1. The North Star: The Poetry of Freedom, by her Friends. Philadelphia: Printed by Merrihew and Thompson, No. 7 Carter's Alley. 1840. 24mo. vi, [7]-117, [1] p. [Pp. 82-85, "Wallenstein" (sic), a poem, headed by a brief prose reference to *The Death of Wallenstein*, and eight verses from Coleridge's translation, V, 1, beginning, "(Yet) I feel what I have lost in him."—This was an anti-slavery volume.]

1841.

2. Youth, or Scenes from the Past; and other Poems. By William Plumer, Jr. Boston: Charles C. Little and James Brown. 1841. 12mo. x, [11]-144. [Pp. 58-59, "Ambition," a poem, with this heading: "His frame of mind was serious and severe, Beyond his years: his dreams were of great objects."—*Wallenstein*.]

1842.

3. The Poet's Offering. By a Boston Amateur Poet. [John Patch.] Boston: George W. Light, 1 Cornhill. 1842. 12mo. 6 p. 1, [13]-372. [Pp. 325-327, "Sympathy with Humanity," a poem, headed by stanzas 3-4 of "Die Ideale," translated.]

1846.

4. Poems by the late Rev. John W. Curtis, M. A. New York: Edward O. Jenkins, No. 114 Nassau Street. 1846. 16mo. 4 p. l., [9]-168. [Pp. 151-153, "The Melancholy Hour," with verses 5-8 from the first stanza of "Die Ideale."]

1850.

5. Poems of Alice and Phœbe Carey. Philadelphia: Moss and Brother, No. 12 South Fourth Street. 1850. 16mo. 264. [Pp. 107-108, "First Love," with an English rendering of "Des Mädchens Klage," II, 3-5, as a heading.]

6. Poems: By Eliza Gabriella Lewis. Brooklyn: Printed by Shannon & Co., 98 Cranberry street. 1850. 16mo. 4 p. l., 148. [Pp. 110-111, "I'll dream no more," with the heading: "My first look on thy spotless spirit fell, And fate put forth its hand—inexorable—cold."—Schiller.]

1853.

7. Early Buds. By Lydia M. Reno. Boston and Cambridge: James Munroe and Company. 1853. 16mo. 309. [Pp. 53-55, "A Dirge for my little Sister," with the motto: "The beautiful is vanished, and returns not."—*The Death of Wallenstein*, Coleridge, V, 1.]

1854.

8. The Poetical Works of William H. C. Hosmer Vol. I. [Vol. II.] Redfield 110 & 112 Nassau-Street, New York. 1854. 16mo. 5 p. l., 374; 5 p. l., [11]-377. [Vol. II, p. 11, motto to "The Ideal": "Sweet Phantasy alone is young forever."—Schiller.]

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